SEPTEMBER, 1957 35 Cents

# MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC PUBLISHED SINCE 1880

**THE UNITED STATES NAVY BAND — "THE WORLD'S FINEST"**

GIB SANDEFER, CONCERT TOUR DIRECTOR

GIB SANDEFER, *concert tour director of the United States Navy Band, and* TED COOP, *of CBS, present* PRESIDENT EISENHOWER *with a pair of hand-made cowboy boots on behalf of the National Press Club.*

## ON THE COVER

# THE UNITED STATES NAVY BAND: AMERICA'S TOP CONCERT BAND

By GID WALDROP

INTEREST in the concert band is on the increase. In the last several years numerous famous bands from abroad have played to sold-out houses all over America. The equal in popularity, and certainly in quality, is our own United States Navy Band, which through annual tours has built a most enviable reputation everywhere the organization has performed. Critics have unanimously acclaimed its musicianship, its color, and its versatility.

Where and when did this famous band start? Certainly there must have been musicians from the beginning of our Navy, but the first official recorded entry was written into the log of the American frigate *Brandywine* on July 25, 1825, when one James F. Draper was signed aboard as a musician. His pay, carefully recorded beside his name, was $10 a month. In 1838 the Pay Table of the Navy Register recorded the first Navy Band to receive compensation. This group consisted of a bandmaster, four first-class musicians, and one second-class musician.

The United States Navy Band celebrates, however, as its birthday March 4, 1925. On President Calvin Coolidge's Inauguration Day, he signed a special act of Congress designating the band as the official band of the United States Navy. Today, this organization is composed of around 100 individual artists, most of whom could take their places in the greatest of the world's symphony orchestras.

Authorized by Congress and approved by the Presidents of the United States, the Band has taken its music to the grassroots of the nation, to be seen, heard, and loved by all. The Band has an enviable reputation for its ability to play all kinds of music, appealing to the young and adults alike. The organization performs with integrity and facility the most difficult concert works and, in addition, plays the best from its enormous repertoire of military marches. It is also famous for its numerous variety numbers. From the enormous library of 30,000 titles programs of infinite variety are selected. A concert by the United States Navy Band is full of color, too. Along with the usual band instruments, there is a post horn, as well as eight herald trumpets, long-stemmed horns of a pattern dating back to Biblical days.

A great deal of the credit for the excellence of the United States Navy Band must go to its conductor, Commander Charles Brendler, who enlisted in the United States Navy when he was a boy of 15. His first assignment was to the U.S.S. Florida, and his rating—a "Landsman for musician"—allowed him the princely pay of $17.16 a month. He was a member of the Navy Band when it became the official United States Navy Band in 1925. Through musicianship, showmanship, and devotion he has reached the "top," musically speaking. Charles Brendler and the Band literally "grew up" together.

The Band's assistant conductor, Lt. Harold Fultz, entered the Navy when assigned to the United States Naval School of Music in 1935 (the year the School was founded), and graduated in the top 10 per cent of the first graduating class. He was a cornet pupil of the renowned Herbert L. Clarke. In addition to his abilities as a performer and a conductor, he is also a well-known composer.

The overall musical program of the United States Navy is directed by Commander John D. McDonald, an able conductor and musician in his own right. He coordinates the entire musical program throughout the world, thus having available the finest musicians for assignment to the United States Navy Band.

The United States Navy Band makes spring and fall concert tours to some section of the country each year. This is probably the most successful touring band in the United States, and much of the credit for this is due to dynamic Gib Sandefer, a Texan, who has served as tour director since the fall of 1947. He is ably assisted by his wife, Inez Sandefer, an author and administrator in her own right. They make a truly great team.

Gib Sandefer, born and educated in Texas, has become a legendary figure throughout the Southwest. When this writer was a youth in the public schools of Abilene, Texas, he was full of admiration for Gib Sandefer, who was making a name for himself and for Texas. Against all sorts of obstacles and opposition he arranged successful tours in the thirties for the little-known Cowboy Band of Hardin-Simmons University. Gib organized tours for this group with its colorful cowboy regalia throughout this country and Europe. The tours made the Cowboy Band and Gib Sandefer famous. For Gib it was the beginning of a most successful career as tour manager and lecturer. During World War II, Sandefer was program director for the American Red Cross in the China-Burma-India Theatre of Operations. Through a New York booking agency, he later appeared before the National Dinner Clubs, the Knife and Fork Clubs, and many other similarly recognized groups. But in the fall of 1947 he was back with his first love—bands and music. As concert tour director of the United States Navy Band, through his constant encouragement to the American composer, and through his association with the American Bandmasters Association, he has perhaps done more than any single person to improve the standards of American band music.

From one James F. Draper to the present organization the United States Navy Band has come a long way. By the end of this year, 1957, the Band will have made two more concert tours, spring and fall, each for 38 dates. The spring tour took the Band as far west as Arizona; the fall tour opens and closes in Salt Lake City, Utah, opening September 25, with 38 consecutive dates through Utah, Oregon, Idaho, Washington, California, and Nevada.

Astute and musicianly leadership has made the Band a most sought after concert attraction, which has spread good music and the traditions of the United States Navy throughout the world.

# MUSICAL COURIER

*Trademark Reg. U. S. Pat. Off.* FOUNDED 1880 • SEPTEMBER, 1957

*Published by Gainsburg-Shack, Inc.*
119 West 57 St., N. Y. 19 Tel. CIrcle 7-4500


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Vol. CLVI, No. 3
Whole No. 3342

**MUSICAL COURIER.** Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.50—Canada $4.50—Elsewhere $5.00. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)


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September, 1957
Seventy-seventh Year

# nothing but

## Cerquetti To Make North American Debut

Ronald A. Wilford Associates has announced that Anita Cerquetti, outstanding young Italian operatic diva, will make her long and anxiously awaited debut in Mexico City in October. By arrangement with Ernesto de Quesada and Mr. Wilford, she will appear as Amelia in "The Masked Ball" and Leonore in "Il Trovatore." From Mexico, Miss Cerquetti will come to the U.S. where, among other engagements, she will appear with Chicago's Lyric Opera as Elisabetta in "Don Carlos" and Amelia in "The Masked Ball."

Among her summer appearances at Italy's major music festivals were those in "Ernani" at Florence's Maggio Musicale and as "Norma" at the Verona Arena.

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The MUSICAL COURIER is pleased to announce the appointment of Dr. Joseph Braunstein as Senior Critic of the magazine. Dr. Braunstein's appointment fills the vacancy left by the death of the late Robert Bagar in May of this year.

Dr. Braunstein was born in Vienna, where he received much of his musical education at the Musicological Seminary of the Vienna University. While still a student, Dr. Braunstein was a substitute member of the Vienna Philharmonic and Vienna State Opera Orchestras, under the direction of Fürtwangler, Löwe, Schalk, Weingartner, Walter, and Klemperer. He participated in performances of Strauss works under the composer's direction. Dr. Braunstein's doctoral dissertation, *Beethoven's Leonora Overtures: An historic-stylistic investigation,* was published in 1927.

After he came to the U.S. in 1940, Dr. Braunstein continued his work analyzing and editing musical manuscripts and catalogs, as well as his critical reviews for various musical publications. Among his writings are monographs on Vivaldi, Arcangelo Corelli, and Pietro Locatelli. A member of the American Musicological Society, Dr. Braunstein was from 1950-1957 a staff member of the Music Division, New York Public Library. The MUSICAL COURIER is happy to make available to its readers the comments of this distinguished critic.

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## Nola Studios Consolidates Branches

The V. J. Nola Recording Studios has consolidated all the facilities of The Penthouse Sound Studios and the Broadway Branch at its Steinway Hall address, according to an announcement by V. Thomas Nola, executive vice-president. The move has made the company the largest independent recording and transcription service under one roof. There are 30 studios devoted to recording on tape, motion picture film, and disc. In addition there are TV rehearsal halls and the celebrated Steinway Concert Hall.

*Adding to their usual light hearted fare, the* AMERICAN PIANO TRIO *rehearses new works by Dallapiccola, Szelenyi, Riegger, and Balogh, which they will premiere on their nationwide tour this year. Left to right,* NAOMI WEISS, STEPHEN KOVACS *and* KENNETH AMADA.

## NAC Auditions for "New Faces in Music"

Luben Vichey, president of National Artists Corporation and Civic Concert Service, Inc., has announced the opening of the second annual competition for singers and instrumentalists to be featured in a nationwide concert tour with the National Artists' attraction "New Faces In Music."

Auditions will be held at the studio of National Artists Corporation during the month of October. The competition is open to all singers and instrumentalists between the ages of 21 and 30 who have had adequate musical training. To obtain applications write: "Auditions," National Artists Corporation, 711 Fifth Ave., New York 22, N. Y., enclosing a stamped, self-addressed envelope.

## Premiere Performances

■ Henry Cowell's new work, "Music for Orchestra—1957," commissioned by Antal Dorati, conductor of the Minneapolis Symphony Orchestra, will be conducted by Mr. Dorati on the Orchestra's tour of the U. S. and Europe this coming season. Mr. Cowell's "Persian Set," written early this year while he and his wife were living in Teheran will have its world premiere in Teheran next year when the Minneapolis Orchestra appears there on its tour for the President's Special International Program.

■ The 1957 presentation, Aug. 1-3, of the annual pageant, "America's Witness for Christ," at Hill Cumorah near Palmyra, N. Y., will premiere a completely new musical score by Dr. Crawford Gates of the faculty of Brigham Young University. This is the 20th anniversary of the inauguration of this pageant, produced by some 600 Mormons.

■ The world premiere of Ezra Laderman's "Jacob and the Indians," with a libretto by Ernest Kinoy, was presented July 26 by the Turnau Opera Players at Byrdcliffe Theatre in Woodstock, N. Y.

■ "The Tower," a one-act opera by the young American composer Marvin David Levy, was given its premiere performance by the Santa Fe Opera Association on Aug. 2. Mr. Levy directed the production.

■ "Variations on an Ohio Folk Tune," a composition for full orchestra by Paul Schwartz, had its European premiere at Baden-Baden, Germany, Aug. 3, under the baton of Generalmusikdirektor Carl August Vogt. The composer is director of music at Kenyon College, Gambier, Ohio.

# the news

■ Anton Webern's Six Pieces for Orchestra (Op. 6) will receive a first American performance Oct. 25 by the Pittsburgh Symphony Orchestra under William Steinberg. The first N.Y. performance, by the same group, will be Nov. 12, when the Orchestra appears at Carnegie Hall.

## Artists Abroad

Basso CESARE SIEPI interrupted his European vacation to appear with La Scala in a Cologne production of "La Forza del Destino" and a broadcast of "The Barber of Seville" from Milan. In addition to next season's Met performances, he will appear at La Scala in "The Damnation of Faust," "Nabucco," "Don Carol," and Donizetti's "Anna Bolena." . . . Dr. FRIEDER WEISSMANN, for four years conductor of the Havana Philharmonic, is now conducting mostly in Europe, where he has returned for an extensive opera and concert tour until the end of the year. . . . THE HOLLYWOOD STRING QUARTET has been in Europe since Aug. 1 for its first appearances outside the U. S. The Quartet toured England and Italy before opening the Edinburgh Festival Aug. 27, and it will appear at the Royal Festival Hall in London Sept. 8.

LILIAN KALLIR, American pianist, has just completed her European tour of major cities in England, Holland, Switzerland, Italy and Yugoslavia. Miss Kallir will make her New York Philharmonic-Symphony debut on Oct. 12. . . . The JUILLIARD QUARTET has accepted an invitation to take part in the opening of the Kongresshalle, new $5 million concert hall in Berlin, Germany, in September. . . . The COLUMBUS BOYCHOIR of Princeton, N. J., is currently on an 8-week tour of South American countries, under the President's Special International Program, administered by ANTA.

The ZIMBLER SINFONIETTA left on Aug. 18 for a tour of South America and the West Indies, as part of the President's Special International Program for Cultural Presentations, administered by ANTA. . . . Pianist LEON FLEISHER and violinist WOLFGANG SCHNEIDERHAN were soloists with the Berlin Philharmonic Orchestra from the Salzburg Festival in Austria over the C.B.S.-Radio network show "World Music Festivals" on Sept. 1. Fleisher was soloist in Mozart's Piano Concerto in C major (K. 503), and Schneiderhan performed the Mozart A major Violin Concerto (K. 219).

Among artists under Bichurin direction who are performing abroad are: RUDOLF FIRKUSNY, who participated in August in the Salzburg Festival and appeared also in the Edinburgh Festival. . . . RUGGIERO RICCI, who has completed an extensive tour in the Middle East and the Far East from March through July 1957 and began in August his first Australian tour with 44 concerts. . . . IVA KITCHELL, satiric dancer, who starts her South American tour in September. . . . ELOISE POLK, who has left for Mexico and Central America for a tour where she will perform orchestral concerts (Beethoven Concerto No. 4) with orchestras in Mexico City, Guatemala, and Costa Rica. . . . And JONATHAN STERNBERG, who, after his successful appearances with the Warsaw Philharmonic, will conduct a series of three concerts with the National Orchestra in Guatemala.

*Cellist* JOSEPH SCHUSTER *recently left for a tour of Hawaii and the Orient. He will appear as soloist with the New York Philharmonic-Symphony in March, 1958.*

## Ann Colbert in Europe

Concert Management is in Europe for Ann Colbert of the Colbert-LaBerge her annual visit to the important music centers. In Salzburg two Colbert-LaBerge singers, Elisabeth Schwarzkopf and Rita Streich (she and Lucretia West recently made Hollywood Bowl debuts), will appear together in "Cosi Fan Tutte." From Salzburg Miss Colbert will go to Italy, Switzerland, Germany, England, and France. In Berlin she will attend the dedication of the new "Kongresshalle."

## Hurok Signs Soviet Artists

During his recent European trip S. Hurok arranged with the Soviet Ministry of Culture for a cultural exchange program that will bring to the U.S. The Bolshoi Ballet, the Moiseyev Folk Ballet from Moscow, and top-flight Soviet artists including pianist Emil Gilels, violinists Leonid Kogan and David Oistrakh, and composer Aram Khachaturian.

Hurok has already presented Isaac Stern and Jan Peerce in the Soviet Union; Blanche Thebom, Metropolitan Opera mezzo-soprano, will appear there in November.

## 234,000 Attend Stadium Concerts

A total of 234,000 persons attended the 29 different events of Stadium Concerts' fortieth anniversary season, June 24-Aug. 3, at Lewisohn Stadium of the City College.

Although the 1957 Stadium attendance total is 3000 short of the season's total for 28 events, a single event last year (the Stadium debut of Harry Belafonte) drew 3000 more than the amphitheatre's legal capacity. Forty-nine soloists, 11 conductors and 7 group attractions were featured with the Stadium Symphony Orchestra during the six-week 1957 season, and four premieres were offered.

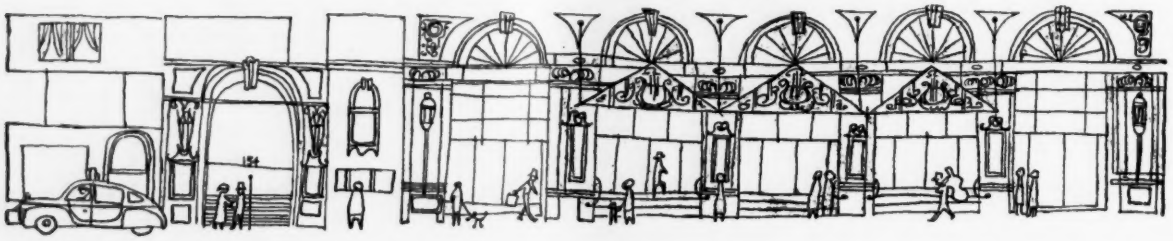
## Columbus (Ohio) Symphony Announces 1957-58 Season

The expanding program of the Columbus (Ohio) Symphony is keeping pace with the fast growing city. In 1951 the Orchestra presented its first concert with 28 musicians; the 1957-58 season will have an orchestra of 60 musicians conducted for the second year by Evan Whallon.

The five major concerts this year will include a presentation of Mozart's "Cosi Fan Tutte," an all-orchestral program, and three concerts with topflight soloists. The youth program of the Orchestra includes a youth orchestra that trains young musicians as possible personnel for the parent orchestra in the future; the presentation of small ensemble groups in the schools (with the aid of Columbus Federation of Musicians); and a Young Artists Competition for high-school musicians, the winner of which performs as soloist with the entire orchestra.

The success of the Symphony's artistic and civic program is attested by the fact that it starts its new season with a substantial surplus from last year's receipts to expand its activities.

# ALONG 57th STREET



■ Thank you, dear readers, for your concerned inquiries as to our whereabouts. Confidentially, we spent a happy, happy alleged vacation coping with other dear people at 484 Lexington Ave. Nuff said?

■ On the desk we found reminders, after we emerged from the abyss of despond, that **Jan Peerce** had passed through our street just before leaving for the recording date in Rome where he voiced the lyrical sorrows of Edgardo to Roberta Peters' Lucia, with Erich Leinsdorf wielding the baton and Tozzi and Taddeo in the other leads. Jan was en route to Philadelphia to accept a citation from that city for "distinguished service to American music." Honorably earned. The ceremonies followed the tenor's Robin Hood Dell appearance, which marked his 15th consecutive year as star of the outdoor concert series.

■ The August scene has been brightened by a parade of celebrities. Radiant **Irene Dalis** here on her honeymoon with **George Loizar,** smiled over a columnist's prophecy that she would wed come fall. We are three months ahead of you, Cholly.

■ Partout abandoned his theme song "I'll Never Smile Again," when duosingers **Frances Archer** and **Beverly Giles** hove in sight. Young, enthusiastic, and *good* in their recitals, the attractive girls were less excited over next season's 90 engagements and the imminent flight to Disneyland for special recordings (Child's Garden of Verses, et al.) than they were over getting back to Horatio (Hornblower —not Nelson), currently parked in a kitty motel in L. A. Horatio, picked up as a starveling kitten on 57th Street, has developed into a huge and beautiful tyrant. He hates travelling and will make only one flight a year from coast to coast. He also hates music but can type and play the piano (but not the dulcimer—the girls can. No doubt he could an' he would). Though gifted, he rules out becoming part of "the act."

Frances and Beverly are under the career guidance of Horace Parmelee of C.A.M. They told us that when summoned for the Columbia audition, no one seemed to recall at first just what they did. "Why not hear us? You might just like us," they suggested. So the powers did and *did.* "After the audition, we had to leave town," stated Beverly. Not meaning what you think. Dates and dates and dates. During which, in Kentucky to be exact, Frances garnered a headlight diamond for the betrothal finger. More on this when we track it down.

■ Back in town is **Enrico Leide,** founder and conductor of the American Symphony Orchestra of New York. (Better make a note of this, career aspirants and composers. Dr. Leide *likes* to discover young artists and to premiere compositions.) He will also lead the Long Island Opera at the opening of the fall season in the Italian repertory.

■ Partout had the most fleeting glimpse of **Renato Cellini,** up from New Orleans for a breather before starting the fall opera schedule, which lists, I believe, "Boris Godounoff" with **Boris Christoff.** Scuttlebutt tells the interested that some of the folks on 39th Street are making life difficult for rival impresarios all around the U.S.A. Very loath to give the green light to singers from the sacrosanct roster.

Young and handsome **William (Bill) Lewis** flew in from St. Lewis where he sang "Faust" and the "Rigoletto" Duke to **Dolores Wilson's** Marguerite and Gilda with scintillating success. Earlier this summer he was presented in the leading role of Romberg's "The Student Prince" in the Niagara Melody Fair performances in Buffalo. Zowie! This artist, a winner of the Metropolitan Opera Auditions of the Air, has all the gifts for stage plus a meltingly beautiful voice, so we are not surprised to hear that all the ladies in sight and sound range (debutante to dowager) are still sighing!

■ Some folks are born to trouble (or to trouble others) as "the sparks fly upward," an old, old saying. And so we have news again of the tempests and storms that accompany **Maria Callas** wherever she goes asinging. Strange too, for we found her a gentle, almost shy person, contrary to press stories, on and off stage. Of Greek descent, she went to Athens for the great festival and stirred up comment by her rumored over-large fee. The Greeks did not mind so much; cash is a pleasing subject and they understood the *take* would be given to charity. Well, we have always been told that charity begins at home. So why quibble? Then the papers censured her broadcast in which she answered questions about her mother. Give the girl a break. All mothers are not self-sacrificing angels. We hear La Callas, finally on stage after postponements, sang celestially. You lucky people in the Southwest will, we hear, have a chance to listen and look if you are anywhere in the neighborhood of Dallas, Texas, come fall. A BIG opera project is in the works.

■ For their first bookings in summer outdoor stadiums, **Marais and Miranda** established something of a record. In three concerts (Grant Park to Lewisohn Stadium) they were heard and vigorously applauded by 37,000 cash customers. Good going!

■ Just looked out our soot-clouded window to see, in a rush, **Erich Leinsdorf,** back from the Holland Festival and the Rome Opera recordings. His full schedule of conducting duties begins with the San Francisco Opera Sept. to Nov.; then he takes up the stick for the Met in December. On the agenda for this eminent conductor are assignments with the Philadelphia, Tulsa, Los Angeles, and Rochester Orchestras, plus the St. Matthew Passion with the Rutgers University Choir and the Symphony of the Air, the final concert in our incomparable but doomed Carnegie Hall. Let's all be there.

■ The following letter is too expressive to necessitate comment:

Dear Partout,

May I add my voice to the general confusion in the Russian Tea Room? As the wife of the "deeply wronged" Louis Kentner, I can assure you that he hadn't even noticed my new name until he read your open letter in this month's issue [August].

I am, of course, burning with curiosity about Carla, but I discreetly prefer to think that you were, after all, discussing music and that the name in question was Mahler.

I am yours very truly but apologetically, GRISELDA KENTNER

Note: We now have deciphered and know, to paraphrase, *Who is Carla, What is she?* Not a poltergeist. But further we refuse to commit us. The joke is on ..... Partout.

# MASS MUSIC-MINDEDNESS: A PROBLEM IN PROMOTION

By ALIX B. WILLIAMSON

THERE are reliable statistics to establish that more people in the United States attend concert and opera performances in the course of a year than attend baseball games. Yet pick up whichever daily newspaper comes to your breakfast table and compare the number of pages given over to news and pictures of baseball players with the number of pages, or more likely inches, given over to news and pictures of concert and opera stars performing in the same vicinity. Or think back to the day when your morning journal lamented in vivid headlines and multi-column feature spreads the passing of a minor pugilistic champion in the crash of the same plane that carried to her death one of the incomparable violinists of our generation, dismissed in a perfunctory paragraph or two!

If we accept the daily press as the chief mirror and molder of public interest, it must be deduced that, however many its present votaries, serious music is making only the feeblest efforts to swell their ranks and only the faintest impression on the overall consciousness of the American public. Since more than 75% of all the editorial matter in any newspaper is either fed directly into its columns or indirectly influenced in both subject matter and slant by organized publicity campaigns on behalf of individuals and groups with specific axes to grind—whether it be a government agency, a manufacturer of detergents, the American Medical Association, or a collective of orange growers—it is apparent that those individuals and groups who might ultimately profit from a more widespread and intense popular interest in serious music have been tardy in marshalling their resources as a pressure bloc and putting through any effective, broad range public education program.

That there are individual press agents and publicity organizations doing yeoman service for individual interests in music does not begin to compensate for the reluctance of the music field as a whole to recognize and come to grips with its promotional problem. It is a source of continuous amazement that top executives of corporations with big money tied up in the building of musical careers or the booking of musical attractions do not comprehend how large a part of the success or failure of any operation in intangibles such as these is directly attributable to their own failure or success in pre-cultivation of the public taste and in creating a demand where none exists. The music business has not learned the lesson which is A-B-C to the proprietor of the smallest corner restaurant or dry goods store: that you advertise not the items that sell easiest but those that need most urgently to be pushed.

*During a coast-to-coast telecast of* RALPH EDWARDS' *This Is Your Life arranged by* ALIX WILLIAMSON *as a salute to* RUTH SLENCZYNSKA *(right), Miss Williamson was brought on camera (left) to accept Mr. Edwards' congratulations.*

Even in those musical quarters where the need for promoting serious music is duly recognized and there is substantial activity along these lines, there are often ill-advised expenditures of money and effort due to lack of familiarity of those in charge with accepted promotional practice and what results may be expected of it. There has been no effort to set up job standards in the musical field whereby the success of promotional operations may be judged, so that almost anyone with a typewriter and sufficient brass can put up a shingle as "publicity, promotion, and public relations counsel" and get top musical personality, project, and product accounts because his price is sufficiently low. Many major and difficult promotional programs, calling for highly skilled professional handling, are thus in the hands of persons whose chief endowments may be that they once took piano lessons, worked for a clipping bureau, or sold space for the *Saturday Evening Post*. In addition there floats through the music profession, sucking up a sizeable amount of the money appropriated for promotional activity, a whole genre of persons whom I like to refer to as the "brassiere buyers." Under the guise of a publicity, promotion, or public relations service, they operate for clients who don't know the difference anyway, as useful general factotums, running assorted errands and carrying out various household chores. As the results of their efforts are often more immediately apparent and flattering to those who employ them than the less tangible results of a broad range promotional program, they offer real competition to the serious press agent, who may, in order to hold his clients, take valuable time from publicity pursuits to perform similar personal favors.

In their eagerness for business many publicists in the music field will snatch at any opportunity to take a proffered fee, and the unsuspecting client, who has heard somewhere that "what you really need is publicity," often wastes his coin on what may be a perfectly expert promotional service, yielding

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*Alix Williamson has, for the past 19 years, headed her own publicity organization specializing in handling national promotional campaigns for musical institutions and stars of the concert and opera stage. Among her accounts have been the Lewisohn Stadium Concerts, the Robin Hood Dell Concerts, The New York City and Philadelphia Opera Companies, The New England Opera Theater, The Philadelphia Orchestra, the Trapp Family Singers, Ruth Slenczynska, Helen Traubel, Astrid Varnay, Gladys Swarthout, and Moriz Rosenthal. She has written numerous articles on musical personalities and various aspects of the music business.*

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copious clippings to flatter his ego, but serving no other constructive purpose because it has been undertaken at the wrong time; lacks proper correlation with other factors affecting booking, ticket, or product sales; or has lasted only long enough to accomplish an unproductive fraction of the job indicated.

Unknowing prospective buyers of publicity service in the music field often make the mistake of choosing a press agent on the basis of the list of celebrity clients he is able to rattle off, without investigating how well-known these stellar names might have been before coming under his wing, his specific accomplishments for them, or, what is even more to the point, what he has done and is doing for lesser lights whose publicity may be more difficult to handle. There is a tendency to buy purely on the basis of price too, without recognizing that, since publicists of equal competence, estimating on campaigns of whose scope and intricacies they are equally aware, cannot vary too much in price, the one who offers a palpable bargain either lacks the merit to command a higher fee or is counting on operating on a restricted budget bound to yield more limited results.

Much of the promotional work being done on behalf of serious music on this hit-or-miss basis lacks the concentration, focus, and direction to accomplish desired results. Though isolated attempts are made to play down to the level of public interest by having eminent virtuosi and symphonic maestri engage in news-making stunts altogether unrelated to their own *metiers*, and vocal interpreters of Schubert and Strauss "give with the gams" for "cheesecake" photography, little or nothing is being done to put across the serious content of concert programs and operatic repertoire in a way to whet the curiosity of the uninitiated or to humanize and dramatize the personalities of music-makers and the problems of music-making in terms that will arrest the layman's attention. There are more than a dozen "fan" magazines doing a public relations job of this sort in the motion picture and TV fields, whereas the handful of magazines in the music field are all essentially trade papers, and even newspapers like *The New York Times* and *The Herald-Tribune*, which have Sunday space for music only slightly less expansive than that reserved for stage and motion picture material, devote the lion's share of it to critical essays which can be grasped only by those in the know and have never been persuaded to run the sort of human-interest, behind-the-scenes features on musicians and music-making, slanted towards the average potential ticket-buyer, that can be found liberally sprinkled across the other pages of their own entertainment sections.

There is not a going motion picture producing firm that does not maintain generously staffed publicity offices on both east and west coasts with permanent personnel to do the complete promotional job for each film release and to undertake intensive campaigns on individual stars, producers, directors, and others as required. In addition they avail themselves of sizeable copy-writing, layout, and media contact forces placed at their disposal by their advertising agencies. In the music field, on the other hand, major managements booking long lists of the finest artists and attractions (which are being sent out to compete with movies for the same audiences in many cases) are known to employ a single person to handle all advertising and publicity matters for anywhere from 20 to 200 accounts. There is hardly an opportunity to concentrate on any one artist or project long enough to counteract public inertia, and if any individual or group does come up for a modicum of personal attention it is bound to be the one with the readiest angles for exploitation rather than the one that may most urgently require it. Hardly ever is there time left for such institutional publicity as would redound to the benefit of the entire list or for cooperative ventures with clients and competitors towards that heightened enthusiasm for concert-going and music-making in general which would ultimately boom the business of everyone concerned.

While individual press representatives vie heatedly for inches of what scant editorial columns may be set aside for musical matters, there is no evidence of any co-ordinated, cooperative effort by the music interests as a whole to educate editors and publishers into giving serious music a share of their overall space commensurate with even its present hold on the public interest, let alone its potential. In fact one of the gravest shortcomings of all is the failure to adopt any collective viewpoint—to realize that any one harpist or cellist can be built into importance only to the degree that interest in harp and cello playing as a whole is stirred up; that any one concert in a community will be successful only to the degree that the enthusiasm of the community for concert-going in general has been developed; that any one qualified violin teacher will get his fair share of the right kind of pupils only to the degree that the study of the violin in general is encouraged and the qualifications for teaching it made public; that any one classical recording or catalog of records will sell only to the degree that interest in recordings of the classics in general is stimulated; and that every struggling symphony orchestra would gain local support far more easily if all symphony orchestras were to get together and promote symphonic music just as a whole group of competitive California vintners got together to make everybody drink more wine, or church groups of the three great faiths pooled their resources to finance a promotional program emphasizing the importance of "religion in American life."

# THE NATIONAL SCENE

## LEWISOHN STADIUM, NEW YORK

■ July 22-27—Stadium programs for the week of July 22 moved smoothly and beautifully and were characterized by thoroughly enjoyable, diversified, and interesting performances. A concert version of Bizet's "Carmen" set the week off to a brilliant start: Risë Stevens was an overwhelming Carmen, full of Iberian fire, and Richard Tucker was a highly effective Don José. Conductor Max Rudolf was at his best, and Margaret Hillis' American Concert Choir was admirable.

Tuesday evening's orchestral concert (July 23), conducted by Mr. Rudolf, began with Handel's G minor Concerto (Op. 6, No. 6). Here Mr. Rudolf returned to baroque practice and conducted from the keyboard, as Handel used to in London. Schubert's Fifth Symphony, however, was the most neatly and spiritedly performed work of the evening, which continued with Preludes to Acts I and III of Wagner's "Lohengrin" and his "Siegfried Idyll," and closed with Strauss' "Till Eulenspiegel."

Pianist Henri Deering was soloist in Schumann's Concerto for Piano and Orchestra in A minor (Op. 54) on Wednesday evening (July 24). Smetana's Overture to "The Bartered Bride," Brahms' Symphony No. 2 in D major (Op. 73), and Moussorgsky's "Night on Bald Mountain" were the other works.

The personable Marais and Miranda, with the excellent conductor Franz Allers, on Thursday evening (July 25) presented a collection of folk songs that ranged from a romping South African (but sounding very light operettaish) "Henrietta's Wedding" to a wistful American "On Top of Old Smokey." The two singers were always entertaining and always essentially musical and sensitive. Mr. Marais' orchestral arrangements were imaginatively and soundly constructed. The orchestra also performed various modern dances alone.

Mr. Allers returned to conduct the orchestra on Saturday evening (July 27) for performances by soprano Laurel Hurley, baritone Martial Singher, and tenor Frank Porretta of selections from Offenbach's "La Perichole," and Lerner and Loewe's "Brigadoon," "Paint Your Wagon," and "My Fair Lady." J. B.

■ July 29-Aug. 3—The opening program of this summer's final week of concerts at the Stadium featured the American Ballet Theatre in a program comprising "Les Sylphides" (Chopin-Fokine), "Billy the Kid" (Copland-Loring), the "Black Swan" pas de deux from Tchaikovsky's "Swan Lake" as choreographed by Marius Petipa, and "Offenbach in the Underworld" (Offenbach-Tudor). Even for a ballet critic, which your reviewer is not, objective evaluation of such a program as presented in Lewisohn Stadium seems a difficult task. It is virtually impossible to observe all the subtleties of motion that are brought into play by the dancers from *any* seat in the sprawling arena. The chief source of pleasure in attending an evening of outdoor ballet must therefore be the music, which was capably handled by the Ballet Theatre's regular conductor, Joseph Levine.

*In her Town Hall concert, Sept. 30, pianist* JOAN HOLLEY *will present the "Ruralia Hungarica," seven pieces by Dohnanyi, perhaps the first New York presentation of the complete suite on the instrument for which it was originally written. Miss Holley, a pupil of Dohnanyi, has won acclaim for her interpretations of his music.*

On July 30 the Stadium's first Special Children's Concert featured Britten's "Young People's Guide to the Orchestra," "Peter and the Wolf," by Prokofieff, and Kleinsinger's "Tubby the Tuba." Julius Rudel led the orchestra with Herb Sheldon as narrator to the delight of over two thousand appreciative youngsters.

With Mr. Rudel again on the podium leading Mozart's "Haffner" Symphony, the Moussorgsky-Ravel "Pictures at an Exhibition," and collaborating with soloist Jorge Bolet in Rachmaninoff's Piano Concerto No. 3 in D minor, the July 31 concert proved one of the more gratifying events of the season. Rudel led the Mozart work at a brisk pace, yet keeping the orchestra under control at all times. Mr. Rudel proved himself a somewhat diffident "accompanist" in the Rachmaninoff Concerto, allowing Mr. Bolet too much prominence in the opening movement and failing to sustain a flowing musical line in the adagio. Bolet's playing, if somewhat too percussive in the finale was commendable throughout. The concluding Moussorgsky was brilliantly led and aided by the splendid work of the brass section.

A hardy perennial on the Stadium scene, Mischa Elman, appeared on the Aug. 1 all-Tchaikovsky program as soloist in the well-worn Violin Concerto. Julius Rudel again conducted, programming the Russian master's "Romeo and Juliet" Overture and the Symphony No. 6 in B minor ("Pathetique"). Elman's tone was, as ever, superb. Technically the venerable gentleman no longer reigns supreme, but his power is still admirable as is his ability to make an over-played work sound fresh and vital to listeners. The large, enthusiastic audience was rewarded with three encores. Mr. Rudel's work was fine throughout, particularly in the finale of the "Pathetique" which was never allowed to slip from pathos into bathos.

On Aug. 3 the Tenth Annual Rodgers and Hammerstein night brought the 1957 Stadium series to a close. Vocal soloists for the evening were Annamary Dickey, Claramae Turner, William Tabbert, and Jack Russell. Heard on the program were selections from "Carousel," "State Fair," "The King and I," "South Pacific," and "Oklahoma. Salvatore dell'Isola conducted. H. G.

## ROBIN HOOD DELL, PHILADELPHIA

■ Robin Hood Dell, with the Philadelphia Orchestra in summer dress, broke all attendance records this season, with an estimated half million at twenty evening concerts and three morning children's concerts. It was also easily one of the most successful seasons artistically; the parade of distinguished soloists and conductors included many making their Dell debuts, and the Orchestra was never in better summer form.

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camp chairs or blankets. Admittedly the new Dell is not as sylvan as its predecessor, but in every other way it is an improvement. It even has adequate dressing rooms, offices, and storage space backstage.

This season, 28th in the Dell's up-and-down history, was the ninth under the dynamic stewardship of Fredric R. Mann, city official, music patron, industrialist, and philanthropist, and the fifth of free concerts. City Council and "Friends of the Dell" provide the funds jointly; anyone can send in a stamped envelope and get a pair of seats to a concert; "Friends" subscribe $100 for two reserved seats each night. (What about "Enemies of the Dell?")

Alfred Wallenstein conducted five concerts in the six-week series, while Vladimir Golschmann, Alexander Hilsberg, Jose Iturbi, and Paul Paray led three apiece. Hilsberg also directed the children's series. Robert Zeller conducted two programs with the eight Danish Ballet stars, and Franz Allers led the July 4 bill.

Golschmann, Iturbi, and Wallenstein shared the podium for the final eight concerts. Laurel Hurley made her Dell bow under Golschmann's baton and impressed with her all-around musicianship, the fullness of her voice, and security of her technique. Miss Hurley maintains the Metropolitan Opera's admirable policy of coloratura sopranos possessing both vocal and visual beauty.

Miss Hurley displayed versatility in numbers ranging from Bellini's "I Puritani" to Bizet's "Ouvre ton coeur." Golschmann shone too in Schubert's "Unfinished" Symphony and excerpts from Berlioz's "Damnation of Faust." In his all-orchestral program the next night, Golschmann was variable. Tchaikovsky's Fifth Symphony never really came to life until the final movement, but things were better for "Death and Transfiguration" and the Polka and Fugue from "Schwanda," both done with clarity and warmth.

Jan Peerce, who received a city citation for appearing in 15 out of the last 18 seasons (sometimes he sang more than once a season), set a new attendance record of 27,000. He demonstrated his first-rate artistry in a versatile list ranging from the demanding "Il Mio Tesoro" from "Don Giovanni" to the "Je crois entendre" encore from "The Pearl Fishers." The latter achieved a dreamy quality, sung with sensitivity and restraint.

Roberta Peters showed that motherhood has only deepened her artistic capabilities and that her vocal gifts have also been enriched. The "Queen of the Night" aria from "The Magic Flute" had both body and carrying power, and she dazzled the audience with her coloratura caperings in the Mad Scene from "Lucia" and in other numbers. She sounded like a lovely disembodied spirit in "Ah! non credea" from Bellini's "La Sonnambula," done with marvelous breath control.

Wallenstein provided, as always, excellent accompaniments, and more than held his own with third-act excerpts from "Die Meistersinger."

Jorge Bolet, returning to the Dell after many years, gave mature and technically brilliant performances of the Liszt Piano Concerto No. 2 and Rachmaninoff's Rhapsodie on a theme of Paganini, in the annual William Kapell Memorial Concert. José Iturbi made his seasonal bow as conductor on this program, and the next night provided two novelties on an all-orchestral bill. One was the American premiere of Marshall Turkin's Jubilation Overture, a rather noisy, syncopated, occasionally dissonant morsel with a sudden ending. Leopoldo Magenti's Estampas Mediterraneas seemed to have more to them, depicting Spanish scenes in listenable tones.

Michael Rabin, a young man whose star is high but is still ascending, dazzled with his technique and tonal purity in the Tchaikovsky Violin Concerto. He amazed as well by his poise. Iturbi gave a lucid accompaniment and also provided a strongly contrasted Pathetique Symphony reading that played down the sentimentality.

At the final concert Isaac Stern topped even Peerce's record-shattering attendance when, with Wallenstein conducting, he played no less than three concertos—the Bach in A minor, the Mendelssohn, and the Brahms. Suffice to say that he performed each in appropriate style, adjusting tone and temperament to the demands of each work. SAMUEL L. SINGER

## BERKSHIRE MUSIC FESTIVAL

■ Excellent performances, interesting programs, and near-perfect weather marked the events presented by the Boston Symphony Orchestra for this summer's Berkshire Festival at Tanglewood in Lenox, Mass.

The sensible program idea of Charles Munch was to group each week end of three concerts around a central figure. The first two week ends (reported in last month's issue) were devoted wholly to music by Bach and Mozart. Featured composers for the next four weeks were Tchaikovsky, Berlioz, Brahms, and Beethoven. Although these masters accounted for the bulk of the program time, 20th-century works were by no means neglected. Stravinsky shared honors with Tchaikovsky for the opening week end of Shed concerts, with the contemporary composer being represented by three works, one for each of the programs. While the two composers might seem to be strange companions, the contrast between emotion and cerebration was unique and satisfying.

There simply wasn't much time to include other composers when Munch conducted one of his pet enthusiasms —Berlioz, but Pierre Monteux, as guest conductor, devoted half of his program to two works by Hindemith. Egk, Barber, and Piston all were sandwiched in between opening and closing Brahms

works for the third Shed series, and the final Beethoven week end included Honegger, Blacher, and Copland, with Carl Schuricht also sneaking in Schubert's "Unfinished" Symphony for his guest conducting assignment.

It is difficult to give more than test samplings for something as gigantic and diversified as the Berkshire Festival and its surrounding events. In addition to the 18 Friday-Saturday-Sunday concerts, six Wednesday programs of chamber music are part of the regular Festival. This season there were also six open rehearsals, "Tanglewood on Parade" with several events for that benefit day, two Fromm Fellowship chamber music concerts, various opera programs under Boris Goldovsky, six concerts by the Berkshire Music Center's student orchestra, two concerts by the Tanglewood choir, and five Composers' Forums. In all, the music school was responsible for 41 concerts. Including student events, which attracted 21,000 persons, the total Tanglewood attendance this summer was 184,000.

Charles Munch, in rare form all summer, conducted with his characteristic enthusiasm and vigor. His handling of the Tchaikovsky "Pathetique" and the "Romeo and Juliet" was superb, as was his Berlioz. Joseph de Pasquale was outstanding in the viola sections of "Harold in Italy," and Florence Kopleff, Cesare Valetti, Donald Gramm, Gerard Souzay, and the Festival Chorus all achieved fine vocal results in "L'Enfance du Christ." Munch's Brahms and Beethoven achieved equally splendid results.

As for the guest conductors, Pierre Monteux was his imperturbable self in his two concerts. Carl Schuricht impressed with his poise and control. Although he appears over-deliberate at times, he can rise to a tremendous climax when it seems necessary to him. He stresses inner voices for novel effects, sometimes neglecting the main melodic material in favor of surrounding textures. But he is a knowing and splendid conductor, and he scored a huge success, particularly with the "Eroica" in the final Beethoven week end.

Isaac Stern had three opportunities to show his masterly violinism in the Tchaikovsky, Brahms, and Beethoven Concertos. Rudolf Serkin was soloist in the Brahms Piano Concerto No. 2, and the orchestra's first cellist, Samuel Mayes, was much applauded for his beautiful playing in the first American performance of the newly-found original score of the Tchaikovsky Rococo Variations.

Among the newer works, Stravinsky's "Canticum Sacrum" will not go down as one of the master's best works. It is experimental in technique and texture. Some of the instrumental effects are bizarre and occasionally offensive. Hindemith's "News of the Day" Overture, new to this reviewer, is clever and well-constructed, not geared for popular acceptance but stimulating for the experienced music listener. Boris Blacher's "Konzertante Musik," an earlier work, confirmed the fine impression made here previously by some of his stage works. The "Konzertante" is built largely with flowing melodic lines supported by rhythmic and melodic ostinatos. The effect is very original but offers no difficulty for acceptance on first hearing. Schuricht's knowing leadership in this work was one of the best events of an enjoyable and stimulating Festival, the dates of which, for the record, were July 3 to Aug. 11. JULES WOLFFERS

## ASPEN MUSIC FESTIVAL

Festival Concerts director Izler Solomon and the faculty musicians who are his advisers select music that pleases *them* and in so doing provide Aspen's growing audience with music fresh (but never precious), unfamiliar (though rarely unworthy), and new. The fact that Mr. Solomon also has some of the finest orchestral players and soloists makes the realization of these programs somewhat easier. Aspen assumes its audiences prepared with understanding and good taste to accept both the familiar and the unfamiliar, and its continuing growth has proved the concept.

The Festival's opening concert was a good example of Mr. Solomon's programming. It also was a rouser. Alexander Uninsky's slashing performance of J. S. Bach's Partita in C showed awareness of the big line. With Aspen birds providing an unscheduled but harmonious obbligato Mr. Uninsky then played the tender "Come un Agnello," adding Mozartian charm to the pastoral day.

Statuesque soprano Phyllis Curtin sang Fauré's rarely performed "La Chanson d'Eve," with Brooks Smith at the piano. Miss Curtin's passion, variety of coloring, impeccable phrasing, and warmth of tone were a model of the art of singing. Opening the second half, clarinetist Reginald Kell, in Stravinsky's Three Pieces for Clarinet Solo, brought most welcome laughter to the concert tent, provoked by the wit and bubbling fun of the work. The concert ended with a happy debut: Eudice Shapiro displayed in the Brahms Trio in G minor (Op. 101), with cellist Nikolai Graudan and pianist Joanna Graudan, a violin tone full and rich in variety, flawless technique, and a fine sense of ensemble. Miss Shapiro is a real find for the Festival.

In the second concert tenor Leslie Chabay sang, with great gusto and style, five songs by Elizabethan England's John Dowland—love songs of remarkable directness, melodic invention, and exuberant humor. Brooks Smith's piano accompaniment was crystal clean. With pianist Leonard Shure, in his Aspen debut, violinist Roman Totenberg played the Brahms Violin Sonata in D minor (Op. 108). Totenberg showed his accustomed verve, and Shure, big-toned and colorful, knew how and when his instrument had to sing.


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The June 30 concert opened with Darius Milhaud's Sonatine for Flute and Piano, with Albert Tipton, flutist, and his wife, Mary Norris, pianist. Their sensitive playing brought out the martial rhythms, incisive accompaniment, and Spanish turns of phrase. After intermission soprano Adele Addison displayed her warm stage personality in Mozart's "Exultate, Jubilate," with Mr. Solomon conducting the Festival Orchestra.

Highlight of the fourth concert, July 3, was the Aspen debut of mezzo-soprano Jennie Tourel, who sang Haydn's "Ariana a Naxos" with the great taste and temperament that have become synonymous with her name. Miss Tourel's technique in all things was as Gibraltar, and she was the epitome of simplicity and intensity. Seven string instruments and piano were conducted in the five-movement cantata by Mr. Solomon. Later, with a gentle rain pelting the tent, Uninsky played the Three Movements of Petrouchka, which Stravinsky transcribed for piano in 1912. It was a percussive tour de force. The program ended with cheering when Reginald Kell and Brooks Smith played the three-movement Duo Concertante for Clarinet and Piano by Carl Maria von Weber.

At the fifth concert violinist William Primrose played the flowing Sonata in G minor by C.P.E. Bach, with the luxurious tone one has come to expect of the great musician. After the Juilliard Quartet played Beethoven's Quartet in F major (Op. 135), baritone Mack Harrell sang Schumann's "Dichterliebe" with power and sensitivity. The tumultuous applause included pianist Joanna Graudan, who is as deft as she is lyrical.

On July 7 the entire second half of the program was 77-year-old Rosina Lhevinne's hour to shine, in Mozart's Piano Concerto in G major (K. 453). Miss Lhevinne was well into the lyrical second movement when a rumble of thunder rolled under her lovely singing tones. By the final movement, a soft summer rain whispered its comments over the tent top, but Miss Lhevinne's piano sang right through it.

On July 13, accompanied by one of Aspen's louder storms, Mr. Shure returned with Schubert's "Wanderer Fantasie." The storm was no match for him. With a huge, rousing tone that can sing and croon and whisper, the pianist answered heavenly thunder with keyboard thunder. In the second half, Miss Tourel had no such weapon to fight the elements, and Debussy's "Proses Lyriques" were all but drowned. Often nearly inaudible because of the rain, Miss Tourel nonetheless wisely never forced. As a result, the occasional portions heard clearly were fine examples of vocal artistry. The ninth concert, July 14, featured Stravinsky's Pulcinella Suite, performed spiritedly with Miss Addison and Messrs. Harrell and Chabay as soloists.

The tenth concert opened with Phyllis Curtin singing the difficult 20-minute solo cantata by Handel, "Lucrezia," nearly an opera for solo voice. Returning to sing the Bachianas-Brasilieras No. 5, in uncut form, Miss Curtin presented the most rousing singing of the season. She was accompanied by eight celli, led by Mr. Solomon. Other features of the day were Stravinsky's Duo Concertante, brilliantly played by Miss Shapiro and Mr. Smith, and a richly rewarding performance of Mozart's Viola Quintet in C major (K. 515), once again notable for the singing quality of Mr. Mann's violin.

High point of the July 20 concert was Miss Tourel's gripping interpretation of Moussorgsky's "Songs and Dances of Death." With Mr. Smith matching the power of her singing, this was a technically masterful performance, terrifying in its intensity.

More exciting singing followed. The season's major choral work, led by Mr. Solomon, was a tent-shaking performance of Haydn's stirring "Maria Theresa" Mass in B-flat major, sung by a gigantic chorus made up of nearly the entire student body plus Aspen townspeople. Miss Curtin, singing with rich, soaring quality, stole the honors, while Mr. Chabay ably handled his limited duties. Mr. Solomon never once let the hard-driven climaxes sag nor missed a nuance in the work's melodic line.

On July 28, with Mr. Solomon conducting the Festival Orchestra, Miss Shapiro played the Haydn Violin Concerto No. 1 in C major. The orchestra scored another triumph with a dramatic performance of Stravinsky's "Dumbarton Oaks." Next came Miss Tourel singing Hindemith's "Die Junge Magd." Power was here, sensitivity, technique, and above all, drama, which


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galvanized every phrase. It was Miss Tourel's greatest triumph of the season. The orchestra gave a virtuoso performance of the Brahms Haydn Variations in B-flat major (Op. 56a). This was, all agreed, one of the all-time great concerts of Aspen.

On July 31 Miss Curtin sang Bach's cantata "Non sa che sia dolore," with flutist Albert Tipton and a string group. Mozart's viola quintet in G minor (K. 456) was played brilliantly by William Primrose and the Juilliard Quartet. Three days later Mr. Shure played Beethoven's "Hammerklavier" Sonata and the Juilliard Quartet a Haydn Quartet, but the honors were stolen again by the singers, tenor Chabay with five light but charming Hungarian folk songs, and Miss Tourel with a delightfully varied group of Russian songs and Rossini's cycle "The Regatta."

On Aug. 4, Mr. Solomon and the Festival Orchestra opened with Respighi's "The Birds," followed by Vaughn Williams' "Flos Campi," with Mr. Primrose playing sensitively as violist. The chorus merely intones "ah" as the music changes colors like a field of flowers at varying times of day. Miss Curtin, singing "Two Poems and Three Japanese Lyrics" by Stravinsky, won rich applause as much for the delicacy of the music as for the artistry of her performance. Haydn's Symphonie Concertante in B-flat major (Op. 84) ended the day with virtuoso performances by bassoonist Harold Goltzer, cellist Leslie Parnas, Miss Shapiro, and oboist Lois Wann.

A novelty on Aug. 11 was the first performance of resident composer Charles Jones' Symphony. This ranks easily as Mr. Jones' most successful composition to date. The slow section was particularly interesting; the composer rose to answer the warm applause.

As it headed into the final three weeks of its biggest, and perhaps finest, season, the Aspen Festival was taking its greatest strides. The Festival and School have grown so rapidly the time has come to re-examine its aims and future. So much wisdom has been shown by Mr. Solomon and his musician board of advisers that no one doubts that the administrative problems, which after all are mainly a reward for the merit of this brilliant young institution, will be solved as well as their musical problems are conquered each day. DALE SANDRO

## CLEVELAND

■ A generous amount of Gershwin's music is being presented for the duration of the Summer Pops Concerts by the Cleveland Summer Orchestra, and although this music still has a loyal following there are unmistakable signs that its formerly great popularity is waning and that it fails to draw the crowds of yesteryear. Perhaps our younger music lovers are being converted through good classical recordings and the newfangled hi-fi propaganda to the appreciation of more solid musical fare. The popular classical concert fare such as an all-Tchaikovsky program is being received with far greater enthusiasm than the so-called "modern jazz" programs. Certainly this reviewer is happy to report the fact.

The eight solo dancers of the Royal Danish Ballet, with Robert Zeller conducting, scored a tremendous success with their exquisite grace and fanciful offerings. The lowly harmonica was eloquently handled by John Sebastian, and Beatrice Erdely, talented Cleveland pianist performed the Rhapsody in Blue with a fine rhythmic sense. Guest conductor Mitch Miller took up the baton to assist Erroll Garner at the piano, who also performed some of his own Improvisations.

Such events probably have their place in today's musical life. Louis Lane, in charge of the entire Pops season, has worked hard to construct and conduct music programs to suit a variety of tastes and is increasing his popularity with every season. Former Cleveland pianist Daniel Abrams, who has just completed a long and successful European tour, appeared as soloist in an all-Gershwin program, performing the Concerto in F most expertly. Other soloists were Melvin Hakola, baritone, and Nancy Magnusson, soprano, in a long list of Gershwiniana.

The last of the 16 summer concerts will present Eunice Podis in the Khatchaturian Piano Concerto (this will be her 19th consecutive appearance with the Summer Orchestra, besides numerous regular Symphony concerts); also concertmaster Ernest Kardos of the Pops concerts will be heard in the Bruch G-minor Concerto.

■ Soon our attention will be focused on the coming season with ever mounting interest. The Bernardi management is already announcing more than 20 attractions including the NBC Opera Co., the Royal Ballet, the Ballet Russe de Monte Carlo, Jose Greco and his troupe, and the American Ballet Theatre—all in several performances.


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Among recitalists there are Elizabeth Schwartzkopf, Jussi Bjoerling, Boris Christoff, Russian basso, Leonid Kogan, Russian violinist, and the feted pianist Emil Gilels. With still many more events it will comprise a stunning season. ROSE WIDDER

## CARMEL BACH FESTIVAL

■ Carmel held its twentieth annual Bach Festival July 15-21, during which the works of 18 composers ranging from the latter part of the 16th century to the first half of the 19th were presented. The programs emphasized unfamiliar music of the baroque period, and it was gratifying that the seldom heard compositions evoked particularly keen audience response.

Orchestral concerts were magnificently conducted by Sandor Salgo, who proved in this, his second season with the festival, that he is a worthy successor to the late Gastone Usigli, whose many years of devotion contributed so greatly to the artistic expansion of the Carmel Festival.

The opening concert, dedicated to the music of Bach, began most impressively with the Gloria from the Mass in B minor. As soloist in the Concerto in A minor for Violin and Orchestra, Nannette Levi reconfirmed the impression of thorough musicianship she had established at previous festivals. Antoinette Handy made her festival debut as flute soloist in the delightful Overture No. 2, in B minor. The concert came to a stunning close with the sacred cantata, "A Mighty Fortress." The ever dependable Ralph Linsley was at the harpsichord, performing the continuo with the assistance of Eugene Wilson, cellist.

The second day of the festival offered an afternoon recital of organ music by Ludwig Altman. The evening was devoted to a dramatic reading of Bach's allegorical cantata, "Eternity, thou awful word"; Tommaso Albinoni's graceful Concerto in B-flat major for Oboe and Orchestra, with soloist Raymond Duste; Bach's cantata, "Gottes Zeit ist die allerbeste Zeit" — surely one of the high points of the festival. The two recorders and two violas da gamba formed an unforgettable background to the voices of Eva Gustavson, James Schwabacher, and Winther Andersen; and Cherubini's stirring Symphony in D major.

The following morning provided the most enchanting chamber music recital of the festival. Jean Baptiste Loeillet's lovely Sonata in B minor for Violin, Viola and Cello with Harpsichord was exquisitely performed by Maxine Kouns, Mary Jane Bemko, Mary James, and Ralph Linsley. Antoinette Handy gave a distinguished performance of the highly taxing Sonata in A minor for Flute alone of Bach. The Artaria String Trio, Nannette Levi, Forrest Midtmoen, and William Harry, gave a spirited reading of two of Mozart's arrangements of Bach fugues. This recital closed with John Blow's "Ode on the Death of Mr. Henry Purcell," with contraltos Cora Burt Lauridsen and Nancy Pearce, recorders Colin and Roberta Sterne, Maria Derungs, viola da gamba, and Ralph Linsley, harpsichord.

On July 18 musicologist Alfred Frankenstein delivered a lecture entitled "The Bach Festival After Twenty Years," which proved to be not only a brilliant summary of the festival since its inception but a stimulating study of the growth of baroque music. In the afternoon, Ludwig Altman gave the second of his organ recitals at The Church of the Wayfarer, accompanied by chamber orchestra directed by Sandor Salgo. The varied program of the evening included Bach's Brandenburg Concerto No. 3 in G major, Telemann's Concerto in E minor for recorder, baroque flute, and orchestra, Giacomo Carissimi's oratorio, "Judicium Solomonis," and Mozart's Serenade ("Haffner") No. 7 in D major (K. 250), with Nannette Levi as violin soloist.

On the morning of July 19, Alice Ehlers presented a scholarly though somewhat dry interpretation of the Fifteen Two-Part Inventions and Fifteen Three-Part Sinfonien for harpsichord of Bach.

The evening concert opened with Marc-Antoine Charpentier's touching oratorio, "The Denial of Peter" (from "Sacred Histories"), with Stanley Noonan, baritone, and Richard Robinson, tenor. Other vocal roles were excellently portrayed. Alice Ehlers played Haydn's Concerto in D major for Harpsichord and Orchestra. The second half of the program was dedicated to keyboard compositions by Bach, performed with admirable authority by Bernhard Abramowitsch, making his festival debut.

The penultimate day of the festival got off to a thrilling start with a morning recital of music for viola da gamba and harpsichord. The evening concert opened with Jean Pfeiffer's Concerto in A major for viola da gamba and orchestra with Eva Heinitz as soloist. This was followed by the plaintive "Fili mi, Absolon" of Heinrich Schuetz, with Robert Oliver, bass; Gabrieli's "Canzona in the Ninth Mode for Three Brass Choirs"; Bach's Concerto in C major for Two Harpsichords and Orchestra, performed by Ralph Linsley and Alice Ehlers; and a truly splendid reading of Haydn's Symphony No. 102, in B-flat major.

The festival closed July 21 with afternoon and evening performances of Bach's "The Passion Of Our Lord According To St. Matthew" which had been most lovingly prepared; all twenty-two soloists, orchestra, and chorus performed with a spirit of dedication.

ALAN CAMPBELL

## SAN FRANCISCO

■ Concerts held "al fresco" in the environs of San Francisco have been particularly delightful this summer, as a result of perfect weather. Dorothy Warenskjold, soprano, inaugurated the 23rd Summer Concert Season at Forest Meadows, Dominican College, San Rafael, choosing a program of scope and imagination which she delivered with her usual grace and charm. Folk songs from the Hebrides and the Auvergne were most sympathetically portrayed, and the two arias from Puccini's "Turandot" were brilliantly handled. Rollin Jensen was the excellent accompanist.

Undoubtedly, the most ambitious open-air production was that of Carisle Floyd's "Susannah," which received its West Coast premiere at Villa Montalvo in Saratoga on the evenings of Aug. 1 and 2. This American opera, which ingeniously transfers an Old Testament theme to present-day Tennessee, is a youthful but absorbing work, and it was most enthusiastically received. The performance was under the musical direction of Thomas O. Stevens; singers, dancers, and orchestra were exceptionally well trained. Eleanor Bailey as Susannah was extremely convincing, both vocally and dramatically. She was excellently paired with James Standard, baritone, as the lusting revivalist. Mr. Standard is a young artist of remarkable resourcefulness with decided dramatic ability and a finely trained voice.


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Heard on Friday evenings throughout June and July at The San Francisco Museum Of Art, The Hungarian Quartet brought great pleasure to lovers of chamber music. A typical program was that of June 25 in which Beethoven's Quartet in F minor (Op. 59) and Hindemith's Quartet No. 5 were played with almost incredible perfection of tone. The great Brahms Quartet in A minor (Op. 51, No. 2), however, lacked dramatic impetus and despite collective beauty of tone remained somewhat spineless.

ALAN CAMPBELL

## LOS ANGELES

■ Hollywood Bowl, the Greek Theater, and Civic Light Opera productions have dominated the summer scene in Los Angeles. Following the Bowl's policy of clearly labelling concert fare, Tuesday and Thursday nights in the hillside amphitheater have featured the Los Angeles Philharmonic Orchestra with guest conductors and soloists — "Symphonies Under the Stars" they are still called.

Saturday nights the same orchestra, plus or minus a few members, becomes the Hollywood Bowl "Pops" Orchestra; four Friday "personality" nights have featured Nat "King" Cole, Pat Boone, an all-jazz evening, and Louis "Satchmo" Armstrong.

Paul Paray was a great disappointment as conductor on July 9, 11, and 16. Soprano Antonietta Stella and violinist Erica Morina salvaged the second and third concerts, but Alexander Brailowsky completed the cast for a dismal opening concert on July 9. His Rachmaninoff Second Piano Concerto was indescribably bad. Part of the opening night's ceremonies at Hollywood Bowl was a tribute to Bruno Walter, commemorating his first Bowl concert 30 years ago. He was presented with a silver bowl, and his election to the Bowl's Honorary Board of Directors was announced.

Milton Katims made a good impression on July 18 and 23, but Marian Anderson (on the first evening) should not have attempted a Bowl appearance. Much interest attached to the debut of Gyorgy Cziffra, who played the Tschaikowsky Concerto on the 23rd. Often compared with Horowitz, Cziffra certainly has fabulous technical equipment. His musical understanding, however, makes the comparison unfortunate.

Robert Zeller was musical director for the Royal Danish Ballet soloists on July 25 and 27. Even those who admired the artistry of this select group had to agree that the whole company would have been much preferable for the vastness of Hollywood Bowl.

One of the season's best concerts introduced cellist Janos Starker to Bowl audiences on July 30. His Dvorak Concerto had the ring of authority reminiscent of Feuermann, Georg Solti was the conductor for Starker, as he was for Cziffra on Aug. 1 and contralto Lucretia West on Aug. 6. Cziffra returned with the Liszt E-flat Concerto and the same composer's Fantasie on Hungarian Folk Tunes. The concerto, by far the better music, came off well under Cziffra's fleet fingers. The Fantasie—full of cliches, shopworn, tarnished — ought to be buried once and for all.

Kurt Herbert Adler, musical director of the San Francisco Opera Co., was on the podium Aug. 8, with Dorothy Kirsten and tenor Oreste as his soloists. It was a drab evening of opera excerpts, with a margin of vocal honors to Miss Kirsten.

ELISABETH WALDO, *violinist and interpreter of exotic Latin American music, who was the featured violin soloist in the gigantic musical spectacular, "California Story," in San Diego's Balboa Stadium, July 27-Aug. 10.*

Roger Wagner brought his now-famous Chorale on Aug. 13 to sing Orff's "Carmina Burana," a stunning performance of a vital, urgent work which may die young because of its flimsy musical content. Howard Mitchell and soprano Rita Streich were heard in dual debuts on Aug. 15. Miss Streich sang Zerbinetta's Recitative and Aria from "Ariadne auf Naxos" (Strauss) with enormous success and returned with Johann Strauss' "Waltzes in Spring." Mitchell scored with Paul Creston's Second Symphony, the first American work on the summer programs. William Steinberg will conduct the final four Tuesday-Thursday concerts of the season.

■ MGM's musical director Johnny Green offered a very handosme Rogers and Hammerstein Night on July 13, to open the Bowl's Saturday "Pops." Ella Fitzgerald followed on July 20 with a terrific concert. This talented, natural musician is a master of the style she essays.

"Family Night" again packed the Bowl on Aug. 3, with Danny Kaye doing everything from story-telling to orchestral conducting. A fine time was had by all. David Rose, Peggy King, and Dan Dailey were the "Pops" headliners for Aug. 10.

■ Much summer doings in the Greek Theater in city-owned Griffith Park. General director James Doolittle has offered such top attractions as Judy Garland (through July 7), José Greco (July 8-13), Harry Belafonte (July 15-Aug. 4), the full-length classic ballet "Coppelia" with Alicia Alonso and Andre Eglevsky (Aug. 7-11), and Victor Borge (Aug. 12-18). Belafonte and Borge have proven the most popular so far, though the Greek Theater has built itself an ardent following over the past few years. The season at the Greek will conclude with three performances of "La Traviata," with Nadine Conner and Eugene Conley, and Lucia Chase's American Ballet Theater (Aug. 26-Sept. 7).

■ "South Pacific," the sturdiest of the decade's musicals, returned to the Philharmonic Auditorium on July 8 under the Civic Light Opera banner. Again it was Mary Martin's show, with Giorgio Tozzi as Emile de Becque. Mounted in customary splendor by Edwin Lester's company, "South Pacific" was even more of a sell-out than the popular "My Fair Lady," which preceded it. "Fanny" and "Annie Get Your Gun" are billed to close the season, which runs into October this year.

RAYMOND KENDALL

## RAVINIA, GRANT PARK, CHICAGO

■ The closing concerts of Ravinia's Chicago Symphony Orchestra season, with William Steinberg on the podium and Eileen Farrell and Byron Janis as soloists, generated more audience excitement and box office activity than had been accumulated previously. Miss Farrell won new triumphs, in the first of two appearances with Steinberg, with her magnificent delivery of Isolde's "Liebestod," and Brünnhilde's Immolation Scene. The final concert was memorable for her wondrous singing of "Pace! Pace!" from "La Forza del Destino" and the terrifically difficult, "Ocean, Thou Mighty Monster,"


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from Weber's "Oberon." The patrons of the Lyric Opera of Chicago anticipate an extraordinary treat when Miss Farrell makes her opera debut here in "La Gioconda" two months hence.

Byron Janis won tremendous acclaim for his performances, on successive nights, of the Rachmaninoff Concerto No. 3 and the Tchaikovsky B-flat minor. His enormous talent and his temperament enable him to play with the utmost sensitivity and beauty of tone and with astonishing virtuosity, sometimes electrifying.

Other highlights, too, helped compensate for the undistinguished concerts: the joint Ravinia debuts of Carl Schuricht and Gyorgy Cziffra; Georg Solti's return to conduct some of the season's best performances, including Haydn's "The Seasons," with the Northwestern University's Summer Chorus and distinguished soloists Claire Watson, soprano, William Olvis, tenor, and Norman Scott, baritone; Reginald Kell's solo appearance with both the Chicago Symphony (Mozart's Concerto for Clarinet in A major) and the Beaux Arts Trio. Mr. Cziffra, the Hungarian pianist who is making his initial American appearances here, made quite a stir in his performances on successive nights of the Grieg A minor, and the Liszt Concerto No. 1. As his recordings and the foreign press indicate, he has virtuoso power of the highest order, but he has also a very musical lyricism. In contrast to the facile brilliance of his octave and passage work in the Liszt, the slow movement was a masterly exposition of legato playing, with every evident appreciation of the musical and emotional values of the work. Mr. Schuricht's support of the Liszt Concerto was everything that an accompaniment for that florid work should be, and his playing of the Third Symphony of Brahms and the Eighth Symphony ("Unfinished") of Schubert, all too familiar to many listeners, restored them to interest with spacious, tranquil readings that developed remarkable freshness and beauty of orchestral tone.

Especial interest was focused also on the solo appearance, with Schuricht, of Malcolm Frager, last year's winner of the biennial Michaels Memorial Music Award. The modest, personable young artist is a refined musician, with a prodigious technic which he exploits with ease. His understanding performance of the Beethoven G major Concerto, with Schuricht and the orchestra completely en rapport, was played with unfailing taste, musicality, and complete technical mastery, but it lacked a singing quality of tone to make the performance an entirely satisfying one.

■ Grant Park's 23rd season of summer concerts closed with those of Aug. 17 and 18 conducted by Julius Rudel, who was on the podium for the last six concerts of the season—his 11th consecutive one as guest of the Park. During the eight weeks' season Walter L. Larsen, manager of the Grant Park Concerts, assembled an unusually good Grant Park orchestra and brought seasoned conductors and some noted soloists to assure the season's success.

For the most part the programs were alive with interest, offering symphonic fare at the mid-week concerts, and "Pops" programs on week ends. An exception to the latter was the "Music of the Nations" programs (July 20 and 21) presented by Marais and Miranda, Franz Allers, and the Grant Park Symphony. The international balladeers were making their first appearance, with symphony orchestra on this occasion, and for it Marais had orchestrated the African suite, "Too Late the Phalarope," and ballads of other nations. The suite, certainly unique in symphonic repertoire, should be a valuable addition; it was sung by Marais and Miranda with their inimitable charm and directed by Franz Allers, between whom complete rapport had been established. Mr. Allers also conducted a program of purely symphonic music at his week-end concerts with soloist Maryan Filar, who made a distinct success in his Park debut playing the Tchaikovsky Piano Concerto No. 1 with taste and the right temperament.

Mr. Allers got the opening concerts of the Park season's latter half off to a fine start. He got every ounce of vitality and virtuosity from an orchestra that responded well to his meticulous demands. Two of the orchestra's first-chair men, Fritz Siegal, concertmaster, and Leopold Teraspulsky, first cellist, were among the season's more important soloists. Teraspulsky, under the baton of Leo Kopp, gave a musicianly performance of the Saint-Saens Concerto for cello, rich in tonal quality, with impressive style and presence. The concert's second half featured excerpts from Verdi's "The Masked Ball," presented by Silvio Insana and the Park District Opera Guild. Mr. Siegal, a virtuoso violinist, had the disadvantageous vehicle, Khachaturian's Concerto for Violin, not well accompanied, and scarcely worth the expenditure of Mr. Siegal's fine talent. Paul Caston was the conductor on this occasion. That the concert was not a distinguished one may have been due in part to insufficient rehearsal time.

Aaron Rosand was re-engaged for the fourth season for two solo appearances under conductors Harry Farbman, in Lalo's Symphonie Espagnole ( a concert we were unable to attend), and Alfredo Antonini, in the Chausson and Saint-Saens. Both Mr. Rosand and Antonini have become Grant Park favorites during their numerous re-engagements (it was Antonini's 11th), and the two artists were keenly attuned to their joint performances. Mr. Rosand gave splendid accounts of both works, playing with warmth, a lovely tone, and brilliance.

Orchestra soloists of the season's remaining concerts were Leonid Hambro and Moura Limpany, who won critical acclaim for her performance of the Saint-Saens Piano Concerto in

G minor and who also played the Beethoven Concerto No. 5 ("Emperor"), both under Milton Katim's direction. The distinguished Miss Limpany played the Beethoven elegantly, with the authority and musical insight of a mature and highly refined musician.

Mr. Hambro's performance with Mr. Rudel, in two of his six concerts which closed the season, and the final week-end programs featuring a concert version of Verdi's "Rigoletto," have not yet been heard. The cast for Rigoletto lists Beverly Sills (Gilda), Rudolf Petrak (Duke), Cornell MacNiel (Rigoletto), and Joshua Hecht, Rosemary Anoe, Miles Nekolny, Charles Rich, and Lawrence Gray.

Other week-end programs during the second half of the season were those conducted by Leo Kopp, with Gail Manners and Walter Cassel as the attractive and gifted soloists; concerts featuring French and Italian opera highlights presented by Antonini and the popular artists Adelaide Bishop and Eugene Conley; a diversified program conducted by Miltim Katims (who had previously presented two well-received concerts of symphonic music) with Eva Likova making a hit all her own in arias from grand and light opera repertoire; and the concerts of Offenbach's music with Rudel conducting, featuring Sylvia Stahlman, Marilyn Cotlow, Rosemary Anoe, Joshua Hecht and Jon Crain.

DOSHA DOWDY and RENÉ DEVRIES

## SANTA FE OPERA

■ The formation of the Santa Fe Opera Association is, without doubt, the most stimulating and encouraging U.S. opera news of the year. The man behind the news is John Crosby, general director, who had the foresight, time, and wherewithal to create a magnificent 480-seat amphitheatre in a picturesque setting outside of Santa Fe, and the energy to convince "doubters" that such a company could be successful. Attesting to Crosby's wisdom are sold-out houses and additional performances for both standard and "offbeat" operas ("The Rake's Progress," "Ariadne auf Naxos," "Barber of Seville," "La Serva Padrona," "Madam Butterfly," Cosi fan tutte," and a premiere of Marvin David Levy's "The Tower"—all in English).

The cast is talented and attractive; the production staff energetic and creative; the performances emphasize music and theatricality aided by excellent lighting and costumes (minimum scenic effects); the atmosphere is youthfully fresh and exuberant. Our American scene could boast a *complete* opera network if community leaders and music patrons would take courage from the Sante Fe project and extend this professionalism to their home sites.

Stravinsky's "The Rake's Progress" —July 20. (Staged by Bliss Hebert, designed by Patton Campbell, conducted by Robert Craft, and supervised by Igor Stravinsky). This magnificent production had pace, style, and conviction. Each member of the cast could be praised for flawless diction and memorable characterization (special honors to William McGrath for his masterful conception of Sellem, the auctioneer). Santa Feans stayed to the end, absorbed and moved by music and libretto. (The inferior Metropolitan Opera production sent audiences scattering after the second act.) Stravinsky was on hand to acknowledge the audience ovation and to see the "prestige" production turned into a box office hit. Cast: Marguerite Willauer (Anne), Loren Driscoll (Tom), Robert Rue (Nick Shadow), Regina Sarfaty (Baba), William McGrath (Sellem).

Puccini's "Madame Butterfly"—July 23, 28. (Staged by Bill Butler, designed by Patton Campbell, conducted by John Crosby). The small dramatic framework and the uncluttered stage through which director Butler moved his characters added new dimensions to "Butterfly"; it became a personal experience, fragile and enchanting, but always vital. As Cio-Cio-San Maria Ferriero triumphed, supported by the constant credibility of Regina Sarfaty's Suzuki. This reviewer saw the third and fourth performances of the opera and noticed expanding ease and depth in the conducting of impresario John Crosby.

His orchestra was, for the most part, excellent, and the minor weaknesses can be remedied another season. Cast: Maria Ferriero (Cio-Cio-San), William McGrath (Pinkerton), Regina Sarfaty (Suzuki), Robert Rue (Sharpless), Spelios Constantine (The Bonze), Joanna Weber (Sorrow). H. R.

## RED ROCKS, COLORADO

■ July 23—When you have witnessed the excitement of Valkyries astride palomino horses, mountain climbers (dressed as Valkyries) scaling the cliffed heights of the Red Rocks amphitheatre, and an honest-to-goodness circle of flame engulfing the huge stage as a finale, it is difficult to criticize what has gone before. "Die Walküre" has been the dream of the Red Rocks Festival manager for years, and this year it was put together lavishly (but on a shoe-string budget) —everyone cooperated except Mother Nature whose curtain of rain descended on Act II driving all but the audience to shelter for an hour. Margaret Harshaw and James Pease headed the brilliant American cast, which included eight Denverites as superlative Valkyries. The Denver Symphony, conducted by Saul Caston, fought valiantly with the Wagner score and the constant drizzling rain.

This imaginative production should become an annual affair. Staging of "Die Walküre" Act I is traditionally static, whereas the libretto is charged with potential; subsequent performances would give director Herbert Graf opportunity to grapple with these problems. Further, Red Rocks is in dire need of an adequate lighting system. Cast: Margaret Harshaw (Brünnhilde), James Pease (Wotan), Albert DaCosta (Siegmund), Heidi Krall (Sieglinde), Kenneth Smith (Hunding) and Sandra Warfield (Fricka). H. R.

## CENTRAL CITY, COLORADO

■ Nine times weekly through July, the Central City Festival presented alternating productions of "Rigoletto" and "The Gypsy Baron." Both productions, staged and designed by Elemer Nagy, benefited from the musical coordination of Emerson Buckley.

Unjudiciously cut, "The Gypsy


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Baron" (July 24, E) suffered primarily from libretto revisions intended to draw a parallel between Strauss' Hungary of the 1880's and the recent Hungarian uprising. The interpolated patriotic lyrics dampened the lift and froth of the Strauss score and, with the exception of fine performances by Vera Brynner and Margaret Ruggero, the cast seemed a little unenthusiastic and not convinced of the operetta's merit.

"Rigoletto" (July 25, E) was a superior production, stunningly mounted, well directed, and here the cast was at home. Frank Guarerra as Rigoletto showed great dramatic flair for the wide scope of the role and Virginia MacWatters was the lovely Gilda. As the Duke of Mantua, Jon Crane was vocally impressive (perhaps too loud for the small opera house) and revealed a release from some of the stiffness that has marked his past operatic appearances. Joshua Hecht and Margaret Ruggero were excellent as Sparafucile and his sister, Maddalena.

One hopes that future Festival Committees will be a bit more venturesome in their choice of repertoire. It is hard to compete with the early-American glamor and local color of historic Central City itself, but a logical competition would be to produce more American opera (such as "The Ballad of Baby Doe," which was premiered here last season). H. R.


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## CINCINNATI SUMMER OPERA

■ The 36th season of Cincinnati Summer Opera, which opened June 29, had among its many excellent features the attraction of at least eight important local debuts—one of them a U. S. first appearance. The Leonora of Antonietta Stella in "Il Trovatore" was the best within recent memory. Her warm, vibrant voice, which is used with great taste, won immediate and appreciative applause. Roberto Turrini, another debutant, is apparently capable but lacks the skill to project his voice evenly. Irene Kramarich has magnificent vocal material, but her stage deportment is still too stiff and disjointed (whoever designed her costume should get twenty years, no less, in solitary) for more than an indication of Azucena's passion. It remained for Cesare Bardelli, as the Count, and Fausto Cleva, on the podium, to give Miss Stella the support she deserved and to get some of the creaks out of Verdi's warhorse.

"Madama Butterfly" (June 30, July 4), one of the Zoo Opera's best productions, exerted all its spell of pathos and tragedy under the competent conducting of Carlo Moresco. Tomiko Kanazawa's Cio-Cio-San was a picture of lithesome grace opposite Barry Morell's lyrical, full-throated Pinkerton and Frank Valentine's sympathetic Consul. The supporting cast, too, was above average, with Thelma Altman's Suzuki, the best in many years, and the well-devised interpretation of George Tallone's Goro.

Audience interest naturally centered in the American debut of Maria Giovanna as "Lucia di Lammermoor" (July 5, 7). The voice is a true Italian coloratura. It is light, of limpid purity and clean technique, and enjoys a stratospheric upper range of faultless intonation. The Mad Scene set off an almost endless ovation. There is no doubt that this young, beautiful singer has a brilliant future ahead of her.

Giuseppe Campora, making his local debut as Lucia's unfortunate lover, is also young, goodlooking, an excellent actor, and one of the best tenors on the operatic stage today. William Wilderman and Cesare Bardelli completed the almost ideal cast.

"The Marriage of Figaro" (July 6, 10), introducing James Pease, Frances Bible, and Lawrence Davidson to Cincinnati Summer Opera audiences, proved once more than Mozart can do no wrong. Pease was a rather heavy-footed Figaro, but he sang the part extremely well. In fact, the distaff side of the cast took top honors: Laurel Hurley, a pert Suzanna with a keen sense of comedy; Eva Likova, a Countess rich in voice, with tender longing; Francis Bible, a thoroughly distraught and plausible Cherubino; Ruth Thorsen, a splendid Marcellina. And yet, the male contingent was not far behind. Valentino ranted in the approved manner; Davidson and Virginio Assandri gave inimitable characterizations of roles that are minor in no derogatory sense.

"Tosca" (July 11, 13), hit another high spot of the season. Eleanor Steber, a new warm quality in her voice, gave a splendid portrayal and sang with a majestic sweep of line. Turrini was the diffident, unromantic Cavaradossi. Highest praise goes to Bardelli for a vibrant, demonic Scarpia and to Davidson for his infallibly paced Sacristan. Cleva, raising audience tension to the bursting point, played upon the whole range of human passions in his extraordinary handling of the orchestra.

The big news of "Faust" (July 12, 14) lies in the fact that William Wilderman sang Mephistopheles here for the first time. The move of this first-rate artist into the upper ranks has been unerring. His portrayal was in the great tradition, with gratifying personal touches and a voice of grandiose virility. Napoleon Bisson, a Canadian baritone with a bright voice and ringing top tones, made a successful debut as Valentin. Eugene Conley and Nadine Conner created a thing of beauty from Gounod's sometimes faded score; and for once, in Thelma Altman, we had a Siebel who can sing. Carlo Moresco conducted animatedly and with a sure hand.

LOUIS JOHN JOHNEN

## MacDowell Colony 50th Anniversary Observance

On Aug. 10 400 people from 15 states and Eastern Canada gathered at the MacDowell Colony in Peterborough, New Hampshire, to celebrate its 50th anniversary. Optimism, vitality, emphasis upon the Colony's all-embracing interest in the creative arts were the keynotes.

The day's observance opened at 11:45 with ceremonies at the graves of Edward and Marian MacDowell, in the Peterborough woods, where a bronze tablet bearing the names of Mr. MacDowell and Mrs. MacDowell, founder of the colony, whose death occurred in August, 1956, had recently been installed.

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Following the ceremonies at the grave the visitors, who included many former Colonists, were guests of President Sweeney and the directors of the Association at a buffet luncheon in Colony Hall, and in the afternoon the Colony's preoccupation with the problems of creative artists was emphasized by a conference on that subject, also at Colony Hall.

Participants in the panel were Russell Lynes, editor of Harper's Magazine, moderator; Ben Shahn, leading contemporary artist; Robert Penn Warren, Pulitzer prize-winning novelist; and Virgil Thomson, composer and music critic. The challenging discussion titled "Who Do You Work For?" hinged about whether the artist works to satisfy his own concept, to win the commendation of the critics, or to attract a wide public and make money.

Among the important organizations represented at the 50th anniversary observance were the National Institute of Arts and Letters, the National Federation of Music Clubs, the American Society of Composers, Authors, and Publishers, the National Academy of Design; the General Federation of Women's Clubs, and the Alpha Chi Omega, Mu Phi Epsilon, and Delta Omicron musical fraternities.

## MARLBORO MUSIC FESTIVAL

■ For someone who spent last summer traveling for two months around Europe attending the music festivals in the various famous music centers of Europe, a visit to the Marlboro Music Festival came as a revelation. One finds in this remote and beautiful village in Vermont a few hundred people who have come to listen in the small hall of the Marlboro College to a program of chamber music, exquisitely chosen from the treasure chest of world literature and played with the most careful, devoted effort. World-famous Rudolf Serkin is the driving force who has almost magically transformed this small Vermont village into a musical center of utmost importance in a triumph of mind over matter. That he has a capacity audience is a compliment to American concertgoers and convincing proof that this country is very much alive to cultural gifts, if they are offered honestly and with stress on highest quality.

On August 24, Brahms' Horn Trio with Serkin, Alexander Schneider (of Casals Festival fame), and Myron Bloom, horn, with beautiful tone and phrasing, and Beethoven's Clarinet Trio (Op. 11) with Serkin, Harold Wright, the very musical clarinetist, and Herman Busch (the only surviving of the three famous musical Busch brothers) playing a magnificent cello part were performed before intermission. After intermission followed Schubert's Octet (Op. 166), with Alexander Schneider, and Si Hon Ma, violins, Leslie Malowany, viola, Herman Busch, cello, Harold Wright, clarinet, Myron Bloom, horn, Anthony Checchia, bassoon, and Raymond Benner, bass. The best compliment one can pay to each and all of them is that the duration of this composition—more than an hour—in no way diminished the attention of a spell-bound audience, which judging from the deafening applause would not have minded listening to the work a second time, and that this reporter driving home for four and a half hours after the concert was accompanied all the time by the beautiful memory of an unforgettable evening. H. W. L.


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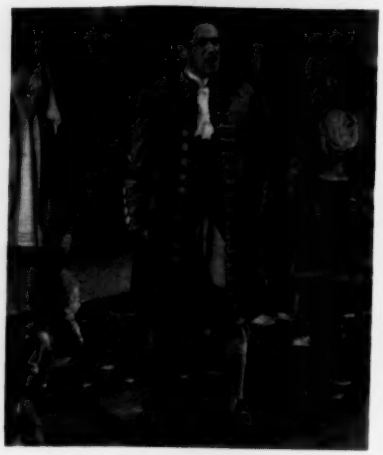
# THE INTERNATIONAL SCENE

## AIX-EN-PROVENCE

■ The Festival of Aix-en-Provence celebrated its tenth anniversary with an open-air performance of "Carmen" in one of the most splendid countyards in this region, that of an 18th-century castle situated on a mountain, with 100-year-old trees, above which the brilliant stars of Provence are visible. The settings, by the artist and architect Francois Ganeau, fell beautifully into the natural scene to evoke the main elements of the drama. In the courtyard stage director J. P. Grenier had a milling crowd dressed in picturesque costumes that conjured up the Spanish atmosphere. The orchestra was placed in a pit dug into the earth from which dynamic Pierre Dervaux conducted. In a half-circle, 30,000 spectators watched the performance which played twice to standing room only.

The beauty of the setting and the extraordinary staging provided an astonishing spectacle. The vocal interpretation as well as the scenic was much discussed. All those present admired the splendid voice, the beauty, and the ardor of Jean Madeira, who has not only the subtlety but also the temperament and fire necessary for this part. One regretted the occasional exaggerated movements and the not too good taste of her costumes in the first two acts. If Michel Roux of the Opera of Paris was not excellent as Escamillo, one must admit also that the Italian tenor Filacuridi was not up to the part of Don José. Physically he was not sufficient, and his voice and stage accent seemed completely lacking. The orchestra should have been reinforced, especially in the string section; on the other hand, the interludes of the second and third acts with the woodwind solo were, in the open air, beautifully poetic. To sum up, we were present at an exceptional evening that did great honor to the Festival of Aix-en-Provence.

The two other operas, given as usual at the theatre in the garden of the old archbishopric, were "The Marriage of Figaro" and "Cosi Fan Tutte," with settings by Antony Clave for the first, and by Balthus for the second. Here, one can give unqualified praise. One cannot imagine an interpretation more refined, more homogeneous, or voices more ravishing and techniques more perfect than those of Teresa Stitch-Randall, Graziella Sciutti, Mariella Adani, Teresa Berganza, and on the male side, Rolando Panerai, Luigi Alva, Cortis, Antonio Campo. The orchestra of the Société des Concerts under the direction of Hans Rosbaud surpassed itself; the choral ensemble, which combined the forces of the vocal classes of the Conservatoire de Paris, was trained by Elizabeth Brasseur.



*Tenor* EUGENE CONLEY, *who recently returned from a seven-week European tour highlighted by his six appearances at the Holland Festival as the Rake in Stravinsky's "The Rake's Progress," the role in which he appears above. Mr. Conley appeared as Alfredo in "La Traviata" at the Greek Theatre in Los Angeles on Aug.* 21, 23, 24, *and in September will sing in "Faust" and "Rigoletto" in Caracas, Venezuela.*

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Among the most important and most successful concerts was that of the Orchestra of Pasdeloup, under the baton of the magnificent C. M. Giulini. Soloist Robert Casadesus played the Coronation Concerto by Mozart in an interpretation distinguished by its richness, brilliance, and grace, and at the same time, its poetry. The Orchestra Pro-Arte from Munich-Stuttgart, conducted by Kurt Redel, was heard in works by Bach, Vivaldi, and Mozart. The excellent countertenor Michel Senechal gave the first performance of a cantata by Jean Francaix, "La Chatte Blanche," which is dedicated to the little Princess Caroline of Monaco. Francaix composed an atmospheric music which catches entirely the atmosphere of the fairy tale. The elements of ancient music and harmonious style of the work blend irony and tenderness.

The world premiere of the Concerto No. 1 by the young composer Marius Constant, a pupil of Boulanger and Messiaen, was presented by the pianist Genevieve Joy, accompanied by Vandernoot, the head of the Société des Concerts. In its one movement the piano develops against the background of the orchestra a unique theme, which is enlarged by and by, by added arabesques. The composer was greatly applauded.

■ Before my departure from Paris, I could attend only a part of the very important Congress of Sacred Music, which attracted participants from 14 nations, and offered concerts in the principal churches of our capitol, as well as the Cathedrals of Reims and Chartres. The programs ranging from Perotin the Great (12th century) to the present were interpreted by the Little Singers of Paris, the Masters of St. Rombaut (Belgium), the Westminster Diocesan Choir, the Schola Romande (Swiss), the Polifonica of Milan, etc. SUZANNE DEMARQUEZ

## GERMANY

■ A recent "Elektra" performance at Düsseldorf had three Americans taking final curtain calls: Astrid Varnay (who has greatly improved upon her interpretation of the title role), Gladys Kuchta (a warm and radiant Chrysothemis, from Kassel), and Randolph Symonette (an always reliable Orest). Americans on German opera stages are now the rule rather than the exception. Düsseldorf alone lists Varnay, Anne Bollinger, Vilma Georgiou, Margarita Kenney, Philip Curzon, and Symonette (who sang a fine Kurwenal at the end of the season), and a similar contingent of American singers may be encountered at many other German opera houses. Although it is impossible to follow the careers of all these young and often brilliant artists, I must mention Arlene Slater-Stone at Mannheim, who has created a small sensation with every new role she has tackled.

When the large number of American singers who are resident at German opera houses came under attack from the German actors' union, Georg Solti called attention to the superiority of American-trained singers. Solti was backed strongly by the German press in his demand for the maintenance of artistic rather than nationalistic standards.

There must have been about one guest appearance of an American musician every week during the last months of the Berlin season, and the critics are unanimous in their praise of the American system of music education, the standards of which are now very often used for the critical assessment of German soloists, too. Two singers received with special acclaim were Dorothy Ellison and Vera Little. Miss Ellison surprised many a listener with her deep sincerity and, even more, her immaculate style in her groups of Schubert and Brahms lieder. Miss Little, who scored a very great success, even stirred one critic to write, "Gradually we must get accustomed to the idea that in matters of the art of singing we must turn to the Negroes."

One violinist is remembered, after several months, for the beautiful playing and, let it be said, her wonderful Guarnerius del Gesu instrument. Elaine Weldon, only 19 years' old, endeared herself to the public with her vital and stylish reading of two chaconnes by Vitali and Bach.

Two cellists not easily forgoften were Jerome Jelinek, who displayed a rare sense of phrasing in one of Bach's solo suites and a disarming approach in a sonata by Barber; and Gregory Bemko, whose performance of the Second Concerto by Henk Badings won him unreserved ovations.

The biggest contingent, of course, was the pianists. There is even an American pianist living in Berlin, Maria Stoesser, who has already a large following. With her adroit playing of Brahms' Handel Variations and Bartok's genial Suite (Op. 14), she proved an excellent musician. Three other American ladies must be mentioned: Claudette Sorel, who handled the numerous technical difficulties of her program with a rare combination of gracefulness and accuracy; Sondra Bianca, who was the soloist of two Berlin Symphony concerts; and the very delicate Yi-An Changm, who astonished her listeners with the sheer power that no one expected from this extremely fragile and slender little person.

Poor males, who had to compete against such a display of female charms! Nonetheless, at least two came through with flying colors: James Gregory, a rather shirt-sleevish, robust type of pianist, and Anthony di Bonaventura, who, in complete contrast, is already an extremely cautious and exact player of stupendous technical mastery.

Reports on the Bayreuth "Tristan" and Munich's premiere of the new Hindemith opera must wait until the October issue.

HORST KOEGLER

## THE YOUNG AMBASSADORS

### A Report from Abroad

FREQUENTLY articles are published and notice is given to the "ambassadors of art," eminent American artists, orchestras, and ensembles who present to the Old World the good will, the spiritual values, and the artistic achievement of the New. Their contribution, through their artistry, to the mutual understanding of nations and people cannot be overestimated. However, recognition should be given also to another type of ambassador, whose contribution to these goals is no less important. These do not travel with their own Stradivarii or their personal piano tuners, nor do they appear in dress suits or evening dresses. They wear pullovers and skirts and slacks, and their modest luggage is crammed with music, printed and manuscript. These are the students, who come on Fulbright scholarships or other grants, which enable them to study for a year or two in Europe, with great teachers, and to absorb the atmosphere of cities that have been the cradle of great art.

I speak particularly of the music students, whose numbers grow each year, particularly in Italy. Most fortunate are those who are able to stay in Florence, the environment of which is most conducive to creative activity. Singers prefer Milan and musicologists Rome or Bologna, but the hopeful composer and the budding pianist settle down in Florence where they can benefit from the instruction of Luigi Dallapiccola and Pietro Scarpini, respectively. Once settled, all students look forward to a period of work unmarred by financial preoccupation. Their traveling expenses and their tuition have been paid for; their allowance for books and music is ample; and that for living expenses seems more than to cover an adequate way of life. Here is how some of the group make the most of their enviable situation.

We are in a modest one- and a half-room apartment on the top floor of an old, timeworn house in one of the lesser streets of Florence. There are almost 100 steps to climb, and no elevator, of course. The term "half-room" is meant to include something like a kitchenette and something like a bathroom, neither resembling similar American facilities. The fairly good-sized room is scantily furnished; its one luxury is a costly looking grand piano, the rental of which is paid by the Fulbright scholarship. The room is crowded: earnest-looking people are sitting on chairs and stools, on the couch, and all over the floor. The floor is a muddle of legs, sweaters, ash


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trays, and bushy heads, some of them bearded, all manifestly long hair. Boys and girls are calm and quiet. They listen intently to music and afterwards discuss what they have listened to. They are listening to live music played by one or several to each other.

The host—we may call him Richard—is a serious young man of 27, totally immersed in his own music. He has a degree in composition and he has received several grants that enable him to continue his studies on two continents. His Italian teacher considers him one of his most promising students, and an eminent conductor has judged one of his orchestral compositions worthy of serious consideration. Richard composes every day, all day long. At the end of the day he has had his fill of solitary concentration, but he is far from surfeited with music. He feels a need to communicate with kindred souls, so he has organized an informal get-together. Such a group meets once a week at his place. There is no food or drink, no entertainment other than music. Two kinds of music: Bach is patron saint, and a work of his, chosen in accord with the players who have shown up—piano, strings, occasionally voice or flute—is performed first at each session. After this obligatory and valued ritual, someone presents the fruit of his recent creative toil.

Piano interpretation of such works is usually entrusted to Fulbright scholar Marion, a slip of a girl who specializes in performing twelve-tone and serial music. She is quick and efficient, capable of unravelling the most intricate manuscript of the kind in a few days. Her second year grant having expired, she is preparing for several European piano competitions, hoping that as a prize-winner she will have a start on her professional concert career. The compositions she performs are expertly criticized.

Christian, another "hopeful," then attempts to introduce the audience into the mysteries of the prepared piano. (This kind of music is just now getting to be known in Italy.) His handling of bits of cork, metal, and paper is followed with the same attention given to the series of squeaking, rustling, jarring sounds that are subsequently offered as "composition."

The audience includes a young Florentine marchese, who defying family tradition has devoted himself to composition and the teaching of singing; a bearded sculptor who specializes in portraits of musicians and horses; an embryonic archeologist with an interest in contemporary music; a dancer who continually seeks new forms of expression for her art. All of them are under thirty. What is their future? It is impossible to make a living having works occasionally performed at festivals of contemporary music or from the good will of a performing artist who has taken a liking to the young and progressive generation. It is difficult to become a virtuoso and to battle the competition of hundreds pursuing the same goal.

For the moment these few dozen who gather in Richard's room do not worry about the future. They live modestly on their allowances, stretching them as much as possible to buy more scores, see more of Europe, study further, prepare themselves better for their careers. Their greatest desire is another year's extension of their grant. Meanwhile they work from morning till night and then relax, smoking and talking of their problems and aspirations. They would love to be able to work and study on and on. The dedication of these truly valuable ambassadors makes us realize that after all this is not completely a lost generation.

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# SCHOOL NEWS

By GID W. WALDROP

### Cornell Adds Doctor of Musical Arts

Cornell University has established a new advanced degree, Doctor of Musical Arts, emphasizing original creative work. It is described as a professional degree for one planning a serious full-time career in composition and teaching composition at the college level. The major requirements will be a composition in a large form for orchestra and a group of smaller works. An essay on some technical aspect of 20th-century music will also be required.

### New Dorm Ready at Westminster Choir College

The new men's dormitory at Westminster Choir College, Princeton, New Jersey, will be ready for occupancy by the beginning of the coming academic year according to Dr. John Finley Williamson, president. The new dormitory will accommodate some 120 students. In addition to the living area, the new building features 25 specially designed practice rooms, a large recreation room, and spacious lounge.

### Paderewski Bequest to University of Krakow

A legacy of 20,000 pounds ($56,000) has been left to the University of Krakow by Ignacy Jan Paderewski, the great Polish pianist and patriot. The sum was recently paid to the University by the Polish Consulate General in London and will be used for the purchase of books and scientific equipment. The Krakow institution, founded in 1364, is among Europe's oldest educational centers. Mr. Paderewski died in the United States in 1941.

## COLLEGE PRODUCTIONS AND CONCERTS

■ Joseph Szigeti, world-famous violinist, is presenting his 20th-Century Cycle this next season on four campuses: University of Indiana, Princeton University, Vassar, and Williams College, Williamstown, Mass.

■ Success of the one-act opera "The Boor" when it was presented at the Eastman School Festival of American Music in May led to a second performance as a feature of the summer concerts of the Eastman Chamber Orchestra, conducted by Frederick Fennell. The July 12 performance presented William Duvall, Sallie Coss, and Nicholas DiVirgilio in the three roles. Composer of "The Boor" is Dominick Argento, Eastman School graduate student. The libretto is by John Scrymgeour, of the Bard College faculty, who based it on stories by Chekov. It deals in sardonic mood with a widow, in mourning for her husband, and a strange man who comes to claim payment of a debt and ends by wooing and winning the lady. Above is scene from the opera.

■ "Sonata-Allegro," the winning opera of the Ohio University School of Music's sixth annual opera competition received its premiere performance on July 25 in Athens, Ohio. The performance by the Ohio University Opera Workshop was conducted by John Bergsagel.

■ JoAnn Crossman, pianist, and Donald Stenberg, baritone, are completing a summer concert tour that included twenty-two concerts in the west and south. The Stenbergs (they are Mr. and Mrs.) have been performing in colleges and universities giving joint recital programs. The artists moved to California three years ago and each gave a San Francisco debut. Last November they joined forces in a joint recital in Chicago. Their current tour is under the direction of Pryor-Menz of Council Bluffs, Iowa.

■ The New York Woodwind Quintet appeared at the Third Annual Festival and Workshop at the University of Wisconsin, Milwaukee. Between July 2 and Aug. 2 the Quintet gave two woodwind concerts and collaborated with the Fine Arts Quintet in a third program of wind and string compositions.

■ Northwestern University's Summer High School Orchestra combined with the University Chamber Orchestra, Desire Defauw conducting, for a concert on July 30. Featured selections included Beethoven's "Egmont" Overture and Haydn's Symphony in G major.

■ The Sewanee Summer Music Center, sponsored by the University of the South, Sewanee, Tennessee, completed its 1957 session with festival concerts July 19-21. Julius Hegyi was director of the Center.

## FACULTY APPOINTMENTS

■ Alexander Schneider, well-known concert violinist, has been appointed to the faculty of New York's Manhattan School of Music.

■ Professor Hubert A. Doris, a member of the Columbia University music department since 1954, has been appointed chairman of the Barnard music department. He will assume his new position in September.

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■ Tibor Kozma, associate conductor of the Metropolitan Opera Company since 1948, has been appointed professor of music at Indiana University. Kozma will conduct the University's Philharmonic Orchestra and some of the school's operatic productions.

■ Turtle Bay Music School (New York City) announces new faculty members Ludwig Sheffield, chorus, Emil Weinstein, cello, and Alfonso Strazza, bass.

■ Theodore Lettvin, recently artist in residence at the University of Colorado, has been appointed head of the piano department of the Cleveland Music School Settlement.

■ Composer Roy Harris will assume his duties this month as visiting professor of music and 1957-58 Patten lecturer at the University of Indiana. Two other new members of the music faculty are Nathan Lee Gordon, resident violist, and Benar Heifetz, resident cellist, both substituting for members of the University's resident Berkshire Quartet.

■ New appointments to the faculty of Baltimore's Peabody Conservatory, effective with the Sept. 26 opening of the Fall term, have been announced by the school's director, Reginald Stewart. They include Henry D. Brant, composer; Daniel Ericourt, concert pianist; Elliot W. Galkin, conductor; and Vernon Wolcott, organist. Ifor Jones, conductor of the Bach Festival concerts at Bethelehem, Pa., returns to the faculty after a two-year absence to lead the Peabody Chorus and teach organ and service playing. Also joining the faculty are Thomas G. Kenny and Stanley D. Petrulis, first hornist and first bassoonist, respectively, of the Baltimore Symphony Orchestra.

■ Gustave Rosseels, violinist with the Paganini Quartet, has been named second violinist of the University of Michigan Stanley Quartet.

■ Alexander Tcherepnin, noted Chicago composer and chairman of the piano department at DePaul University's School of Music, has been granted a six-month leave of absence to prepare two major works on commission. He will compose an opera for the Koussevitsky Foundation and a work for the Boston Symphony Orchestra. For the latter Tcherepnin was commissioned by conductor Charles Munch.

## STUDIO NOTES

■ Edwin Hughes' summer master class in New York City was attended by over forty pianists and teachers from the U. S. and Canada. Seventeen states were represented, from Vermont to Mississippi and western Texas. Among the members of the class were graduate students from the leading music schools and universities of America.

■ Edwin and Jewel Bethany Hughes opened their series of evening recitals with a two-piano program of Bach, Mozart, Reinecke, Chopin, and Saint-Saens. The following professional and artist students of Mr. Hughes gave the remaining five evening programs: Ronald Hodges, who won the Radio Luxembourg $1,000 Award and who has been engaged as a member of the music faculty of Mt. Holyoke College; Dorothy Bullock, who made her Town Hall debut last May 5 and who was soloist in Carnegie Hall with orchestra in John Powell's Rhapsodie Nègre; Jeannine Romer, who won the Young Artist's Award of the Atlanta Symphony Orchestra and was soloist with that orchestra; Dwight Oarr, who won the highest award in the Young Artists' Recording Contest of the National

*Tenor* ARMAND TOKATYAN *of Metropolitan Opera fame congratulates* JOHN MALOY, *24-year-old tenor, on winning a Fulbright Scholarship for opera work in Hamburg, Germany. Two other Tokatyan pupils now in Germany on second-year Fulbrights are soprano Marcella Reale and tenor Lincoln Clark.*

Guild of Piano Teachers; and Rosabel Leveridge, a this year's graduate of Columbia University. The tri-weekly repertoire classes, which surveyed a large range of the pianoforte literature from Bach to contemporary composers, presented a formidable array of gifted pianists.

■ Teachers and students from thirty states, Canada, and Japan were represented in Leo Podolsky Piano Workshops this summer. Starting in Trail, B. C. (Canada), his schedule of ten clinics included country-wide dates: San Francisco, Los Angeles (2 different clinics), New York City, Houston, Texas, Salt Lake City and Provo (Brigham Young University) Utah, Amarillo, Texas, and Chicago. Many return dates are already booked for the summer of 1958.

Participating in a number of the Podolsky Workshops were June Davison and Ardella Schaub of California, who presented several topics based on their specialized research. The Mozarteum Society, Salzburg, Austria, has awarded a medal and a citation to Leo Podolsky, in appreciation of his activities in connection with the Mozart bi-centennial.

■ Among outstanding students from the Frances Ernest Studios at the American Conservatory were Helen Greenlee, soprano, now recording for RCA; June Cowin ,and Betty Lusha, successful duo-recitalists, who were soloists with the Gary Municipal Chorus in a performance of Haydn's "Seven Last Words" and who made solo appearances with the West Side Symphony and at North Park Seminary, respectively; Oddo Anderson, baritone, who programmed songs by Grieg for the Bjorson and Bjorgvia Clubs; Betty Bare, soprano, this year's winner of the American Conservatory Commencement Contest, heard in programs for the Elks and the Business and Professional Women's Club of Aurora, Illinois; Merrily Schuessler, soprano, a soloist with the West Side Symphony, for the Illinois Institute of Technology commencement, in a performance of Dubois' "Seven Last Words," and for Contemporary Composers Concert at the 1020 Art Center, appeared in recital on the Lyon-Healy Young Artists Series and sang the role of Marguerite in "Faust" with the American Opera Company at the Goodman Theatre.

## Turtle Bay Offers Two Special Courses

Of particular interest to pianists are two special courses at the Turtle Bay Music School this season. Bruce Simonds will conduct a Repertoire Class for advanced students, in which they will perform music from the solo, concerto, and two-piano repertoires. Gibner King will direct a Voice Accompanists Class.

Registration for new students and scholarship auditions will be held Sept.


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## AWARDS

■ Richard Francis Allen, of Miami, Fla., son of the late novelist Hervey Allen, is the first recipient of a new Yale award — the Friends of Music Prize.

■ Rochelle Liebling of Evanston, Ill., was the winner in the piano division of the Farwell Award. Miss Liebling is a student of Rudolph Ganz and Mollie Margolies.

■ Three distinguished American composers of band music have been commissioned to do original works for the 68th Anniversary University of Illinois Concerts to be held in conjunction with dedication of the University's new band building next March. Composers commissioned are Roy Harris of Pittsburgh, Russell Howland of Fresno State College, and Owen Reed of Michigan State University.

■ Winners of the Marguerite Long-Jacques Thibaud International Competition are as follows: violin: 1st prize, Boris Goutnikov (USSR); 2nd prize, Victor Joukov (USSR); 3rd prize, Ralph Holmes (Great Britain); 4th prize, Igor Politkowski (USSR); 5th prize, Miss Suna Kan (Turkey); 6th prize, Kogi Toyata (Japan); 7th prize, Jiri Tempik (Czechoslovakia); piano: 1st prize, Peter Frankul (Hungary); 2nd prize, Igor Joukov (USSR); 3rd prize, Klaus Schilde (Germany); 4th prize, Gabriel Tacchino (France); 5th prize, Miss Ayse-Gul Saridja (Turkey); 6th prize, Milosz Magin (Poland); 7th prize, George Katz (USA); 8th prize, Alain Motard (France).

■ Baritone Igor Gorin received a signal honor on June 5, when he was awarded the ASCAP Gold Medal for his contribution, as a singer and composer, to American music.

## CONTESTS AND SCHOLARSHIPS

■ The Chatham Square Music School, Samuel Chotzinoff, director, announces auditions for scholarship candidates in piano, violin, viola, cello, and voice. Preliminary auditions before the faculty will be held at the New York School Sept. 20 for instrumentalists, and Sept. 21 for voice. Final auditions for selected applicants will be held before Mr. Chotzinoff, before the opening of the new term.

■ Adolph H. Lichter, Detroit industrialist and long-time patron of professional band music, recently presented Leonard B. Smith, conductor of the Belle Isle summer concert series (Detroit), with a check for $1,000 to establish a scholarship fund to further the musical education of a young man or woman selected by Smith.

■ The Dallas chapter of the National Women's Committee for Brandeis University has announced a Brandeis Creative Music Award for one year of graduate study at Brandeis University, Waltham, Mass. Contest is open to those attending colleges in Arkansas, Colorado, Kansas, Louisiana, Mississippi, Missouri, Oklahoma, and Texas. Manuscripts should be sent to Mrs. H. H. Jaffe, 6757 Prestonshire Lane, Dallas, Texas. Contest closes Dec. 1, 1957.

■ The National Federation of Music Clubs has renewed its offer of a $1,000 award for the individual or group that most effectively furthers the performance of American music overseas in the 1956-57 season. Last year's award was given to William Strickland, who introduced a total of 28 American works in concerts given by orchestras in Europe under his baton during 1955-56. Last year's runners-up were Eugene List, pianist, the Los Angeles Philharmonic, the New York Woodwind Quintet, and the After Dinner Opera Company of New York City.


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# Here and There

By MARY CRAIG

*Having appeared in a highly successful New York debut this season, duo-pianists* VICTORIA MARKOWSKI *and* FRANCESCO CEDRONE *will tour extensively during the 57-58 season. The young couple recently joined the roster of Baldwin Artists and will take their two grand pianos en route in a specially constructed trailer. A Town Hall recital is in work for* 1958.

■ One of our favorite people is **Donald Gramm,** who has scored triumphantly in varied categories of song this year. The young bass-baritone's stint at the Berkshire Festival included solo appearances in 5 major concerts, the Bach St. Matthew Passion, Brahms' Liebeslieder Waltzes, Beethoven's Ninth Symphony, Stravinsky's "Canticum Sacrum," Berlioz' "L'Enfance du Christ." Whew!

■ **Ronald Wilford,** who so capably handles the managerial affairs for Gramm and other celebrities, has announced two interesting events, past and prospective. The second of these is the return of **Marcel Marceau** for theatre and TV engagements; the other is the marriage of **Anita Cerquetti,** soprano star of European opera houses, and **Edo Ferretti,** baritone, in Florence, Italy, July 18. The primadonna will make her American debut in Mexico City in October in "The Masked Ball" and "Il Trovatore," after which she joins the Chicago Lyric Opera for the fall season.

■ Mezzo-soprano **Doris Okerson** doubled as Anina and Flora in the "Traviata" concert version presented by the New Haven Symphony. She begins her winter's work singing Berta in Rossini's "Barber of Seville" with the New Orleans Opera.

■ **George Copeland** plays at Carnegie Hall Oct. 27 celebrating the beginning of his Golden Jubilee year as a concert pianist. Versatilely bridging styles of the traditionalists and the contemporaries of the pianoforte, the eminent artist has received continued press plaudits. He was heard at the Holland Festival and, in addition to recitals on tour, returned to the U. S. for a successful concert at the Connecticut Valley Music Festival.

■ The axiom concerning new wine in old bottles has proved a fallacy and never more so than in music these days. The Minneapolis Symphony, for example, will world-premiere Henry Cowell's "Music for Orchestra, 1957" in Athens, Greece (fount of classic form!) Sept. 7th with Antal Dorati conducting. Wonder if Pericles would have had a word for it. The work, commissioned by Dorati, and the occasion mark the beginning of the ANTA sponsored month-long mid-east tour. The exotic Bagdad to Belgrade schedule lists 21 concerts after which the orchestra emplanes for home. Antal Dorati will remain, briefly, to conduct the 7th Army Symphony Orchestra in Stuttgart Oct. 13 and the Concertgebouw in Amsterdam Oct. 22.

■ Following his transcontinental tours here and abroad, **Georgy Sandor** has been playing summer recitals, holding master classes and, he says, vacationing in between, out in Santa Barbara, Calif. For the coming season, the pianist is booked for recital appearances in the Southwest and Southeast before he flies to a series of concerts in England, Austria, Switzerland, Belgium, France, Portugal, and Spain.

*Left to right,* JOHN UNRUH, *choral conductor of Oakland, California,* MRS. HERBERT BARTH, *Bayreuth,* DR. STERLING WHEELWRIGHT, WOLFGANG WAGNER, MRS. WHEELWRIGHT, *during the 5th annual Music and Art Tour, conducted by the Wheelwrights.*

■ **Dr. John Finley Williamson,** founder and director of the famous Westminster Choir, is now in Japan advising on the organization and working plans of local choral groups. This unique invitation to go to the Far East as a choral consultant is a direct result of the sensationally successful tour of the Westminster Choir last year. In addition to the annual appearance with the New York Philharmonic-Symphony, the fine Choir will sing in 19 states during the course of its 36th consecutive season.

■ **Paul Matthen,** bass-baritone, who still has committments to fulfill with the Augsburg (Germany) Opera, has been appointed artist-in-residence and associate professor of music at Indiana University. Through the summer he did broadcasts over WGBH-TV and WCRB in Boston, plus special recital programs at the School of Fine Arts, Cummington, Mass., and Weston Community Center, Vermont. New York City admirers of Matthen's contemporary song recitals and his sterling Bach airs, will be pleased to read that he will sing two re-engagements with the Cantata Singers here, before flying to Ann Arbor, Mich., for two performances of Handel's "Messiah."

■ Anthony Marlowe, who left the Met, La Scala, and Covent Garden behind without a regretting tear and went west to continue his career, is reportedly busy directing opera groups, conducting chorales, and teaching in and around Detroit. But busy as he is, you can't keep a good tenor off the lyric-drama stage. "Tony" was enthusiastically applauded when he sang for an audience of 10,000 in the Summer Concert Series of the Detroit Symphony Orchestra in the Music Shell with Walter Poole conducting. "O, Paradiso," "E lucevan le stelle," "Che gelida manina," "Cielo e mar" were the sparkling numbers that brought an ovation.

■ **Joseph Szigeti** met **David Oistrakh** in Rome this year, both violinists being on tours, and Oistrakh bestowed a photo of himself with the inscription "To the incomparable artist" and so on. (This is an old friendship dating from 1937 when Oistrakh won the Brussels Prize. Szigeti was on the jury.) To this adulation of his co-artist, Szigeti responded by inscribing an equally laudatory tribute on Oistrakh's first record release for the American trade, the Khatchaturian Concerto. Seems music still hath charms.

CAROLA GOYA *and* MATTEO *photographed before the statue of Shiva Nataraja, Goddess of the Dance, on the lots of the famous Gemini Monil Studios in Madras, India, on their recent visit.*

# UP AND DOWN THE GUILD KEYBOARD

**(The National Guild of Piano Teachers)**

**By GRACE WHITE**

NANCY STORY, *pupil of William McKamie in Baylor University, Texas, won the concerto auditions sponsored by the Houston Symphony Society and will appear with the orchestra. She has been in Guild tournaments ten years, has won the Paderewski Medal, a $100 scholarship, and a cash award in the Guild Recording Festival.*

JOHN PERRY, *of Duluth, Minn., received a check for $750 as first prize winner of Artist class in the Guild Biennial Recording Festival. His teacher, Cecile Genhart, of the Eastman School of Music, entered him in the Guild tournaments. Two years ago he received $125 in the collegiate category, and previously $500 in a scholarship from the Federation of Music Clubs. He is now a candidate for his M.M. degree and recently played with the Rochester Philharmonic, Howard Hanson conducting.*

**Zurstadt Tells Why**

On a sparkling autumn day **Helena Zurstadt** returned to her home in Baltimore from a Pennsylvania lecture tour. She was asked about her participation in the Guild.

"Yes, I can tell you in a nutshell why I put pupils in National Guild Auditions: it gives them a goal, an incentive to keep up repertoire."

"Do any of the other organizations do this as completely?"

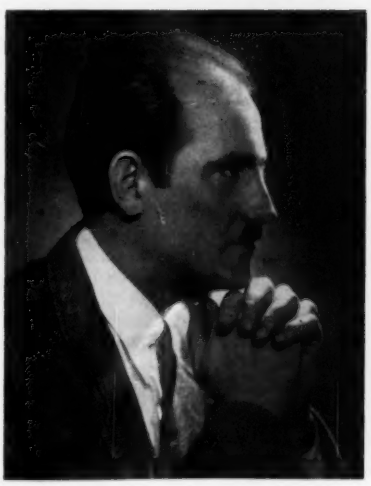
"No, not in the same way. The flexibility of the Guild Syllabus gives the teacher practically unlimited choice of material. Everything old or new comes within the classifications. Selections that are valuable for one pupil may not be for another and the Guild makes it possible to treat each pupil as an individual."

"Did you have a Guild Diploma student last year?"

"Yes, Carol Dixon, now majoring in music at Western Maryland College. The Guild Diploma is a big program to prepare and is excellent preparation for college music students."

Miss Zurstadt and **Flora Patti Evans** were honored as the two charter members at the silver anniversary dinner of the Baltimore Music Teachers Association.

**Mark Nevin** is lecturing this September in twenty-one cities after vacationing in Hawaii. **Mr. Nevin, Henry Levine, David Glover, Ada Richter, May Etts, Elizabeth Gest, Bernice Frost, Frances Clark, Leo Podolsky** conducted workshop classes in New York during the summer.



STANLEY SPRENGER, *for many years Guild chairman in Philadelphia, and president of the American Matthay Association, has been appointed to the piano faculty of Temple University. Mr. Sprenger will also represent the Guild on the music committee of the "People to People" program under the chairmanship of Eugene Ormandy.*

**Ronald Hodges,** former artist prize winner in the Guild Recording Festivals from the **Edwin Hughes** studio, is appointed assistant professor at Mount Holyoke College, Massachusetts.

**Johan Franco** of Virginia and **John Carre** of Wisconsin won first place in the composition contests sponsored by their respective State Federation of Music Clubs. Mr. Franco won with his Fourth Symphony, Dr. Carre with a violin solo; it is the eighth time Dr. Carre has won.

**Bonnie Jean Wilson,** pupil of **Paul Pierre McNeely** of Seattle, won an appearance with the Seattle Symphony in a contest of 750 high school students sponsored by the Western Division of Washington State Music Educators Association.

**Florence Wagner** of Erie writes that her four winners of appearances with the Erie Philharmonic have all been pupils entered repeatedly in National Guild Tournaments. "Guild auditions spur them on to perfect their work and also gives them poise when they enter contests," she writes. **Mary Beth Henneos** was Miss Warner's most recent winner.

**Helen Hartley,** who has entered pupils in the Guild for six years, is the new president of the San Diego MTA.

**Mabel M. Snavely** of Tampa, Florida, is general chairman of the annual Bach recitals there sponsored by the Senior and Junior Friday Morning Musicals. This year there were 107 entries.

New officers of the Seattle Chapter of the Guild, announced by the general chairman, **Frances R. Duffy: Vivienne Pretzer, Mrs. Lee R. McDonald, Harold W. Barnes, Gertrude Wilson, Paul Pierre McNeely.** The retiring president, **Evelyn I. Carlson,** was presented with a plaque.

**Sandra Lundin,** entered in Guild tournaments for many years by **Oscar B. McCormick** of Laurinburg, N. C., was one of four who received scholarships to the University of North Carolina Summer Music School, and out of fifty who entered the annual piano contest at Greensboro, she was one of the ten judged "superior." She is now with Dr. Vardell at Flora Macdonald College.

Does studying music make one a better engineer? It might seem so from the record of **Tom Fairey,** who won the Guild Paderewski medal and prizes in Guild Recording Festivals. His teacher, **Marian Gordon Landrum,** of Austin, writes that he is now a nuclear engineer for the Atomic Power Division of Westinghouse, and is one of the men who guided the submarine "Natilus." He continues to play the piano.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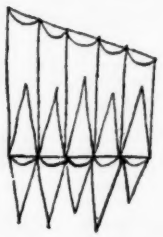

## CHRISTMAS MUSIC

**Leon Carson**

GLORY TO GOD, Theron Kirk. J. Fischer & Bro., Glen Ridge, N. J. $1.50.

An attractively presented, new, short, and most excellent Christmas cantata for 4-part (SATB) chorus, with S, A, B, B solos. Organ accomp., or with small orchestra consisting of 1 flute, 1 oboe, 1 B-flat clarinet, 2 horns in F, and strings. Text from the Bible. A forthright setting of the Christmas story. Music is melodious and dignified in style, and especial care has been given by composer for the normal arrangement of vocal range and tessitura to suit average choral singer. Occasional double parts. 35 pages.

THE VIRGIN AND CHILD, Gabriel Fauré. Galleon Press, New York. $.20.

Carol for 4-part (SATB) mixed chorus; words adapted from traditional English text "Lulay, by, by." Short alto solo. A delicately flowing and at times subtly elaborate organ accomp. Voice range and tessitura normal. 6 pages.

FOR UNTO US A CHILD IS BORN, Paul E. Giasson. Galleon Press, New York. $.20.

An anthem for 4-part (SATB) mixed voices, based on the well-known text from Isaiah IX:6. Opening pages canonical in form between the soprano-alto sections and the tenor-bass, highly spontaneous in feeling, followed by rhythmic four-part chordal singing, double soprano lines being employed occasionally. An excellent anthem for the average, well-trained choral group. To be sung a cappella; rehearsal accomp. Vocal range and tessitura normal throughout. 6 pages.

CAROL OF THE BIRDS, ed. & arr. by Kenneth Walton. Boosey and Hawkes, Inc., New York. $.20.

A musicianly arrangement of an old French carol, with quaint traditional text, for 4-part (SATB) chorus, with a sympathetic and well-synchronized piano accomp. The music, which is not difficult, is melodic, and combined with the atmospheric text creates a general religious background and feeling throughout. Admirable for use by average church or other choral groups under capable direction. Normal range and tessitura. 5 pages. Also arranged for 3-part (SAB) chorus.

THREE CHRISTMAS CAROLS, M. Praetorius. Boosey and Hawkes, Inc., New York. $.20.

These three carols by the noted 16th-17th century composer have been most creditably edited by Walter Ehret for 4-part (SATB) mixed voices, to be sung a cappella. The first "A Babe is Born," is simple and melodic, with an andante movement. Requires low alto section to prove effective in rendition. 2 pages. "Hark, Ten Thousand Voices" is a substantial, full four-part carol, with allegretto movement. Text by T. Kelley in two verse form. Normal range and tessitura. 1 page. The third carol, "Lo, How a Rose e'er Blooming," has an andantino tempo and is musically well balanced. Text in three verses is by Dr. Th. Baker. The music, which is straightforward and chordal, requires legato singing and presents opportunities for delicate shading and other simple interpretive effects. Easy range and tessitura. Single page.

CHRISTMAS, Arthur Somervell. Boosey and Hawkes, Inc., New York. $1.25.

A serious choral work for church choirs and choral societies, to be sung by 4-part (SATB) mixed chorus and soloists. Biblical text. Piano and/or orchestral accomp. It is divided into six parts, including "Advent," "The Annunciation," "The Birth of Jesus," "The Shepherds and the Magi," "At the Manger," "The Departure of the Magi." The choral passages are constructed with solidity and musical taste, contrapuntal and otherwise, and well written for the voice. The recitatives and soli both make for good declamation and appeal. This is not a new work and is all too seldom heard, but one worthy of recurrent review. 82 pages of music, plus supplemental notes. Also arr. for 2-part (SA), $1.

THE CHRIST-CHILD LAY ON MARY'S LAP, J. Willis Conant. Galaxy Music Corp., New York. $.70.

A simple, melodious, and appealing carol for medium solo voice (D to F), with piano or organ accomp. The interesting poem is by G. K. Chesterton. The music is not difficult. Perf. time 2¼ min. 3 pages.

THE SAVIOUR NOW IS BORN, David H. Williams. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.16.

An interesting Christmas carol for 4-part (SATB) mixed voices, with text by Edmund Hamilton Sears (1934). Organ accomp. There is a charming simplicity about the music that brings into relief the inspiration of the Yuletide. Includes two short soprano solos which may also be sung by a youth choir. Range and tessitura normal. 4 pages.

HAIL, JESU CHRIST, William Y. Webbe. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.16.

An impressive Christmas carol for 4-part (SATB) chorus, to be sung a cappella. 16th-century text. The music is vigorous and reflects strongly the feeling of inspired joy, largely through the repetitive Alleluias. There are intermittent short soprano solos. A well-balanced and integrated choral body required for completely successful rendition. Vocal range and tessitura not difficult. 3 pages.

NO ROOM IN THE INN, Harold Abbey. Mercury Music Corp., New York. $.20.

A straightforward, simple anthem of the Christmas incident at the inn, for 4-part (SATB) mixed chorus, with piano accomp. Text from Luke II:7. Occasional double parts in soprano section. Easy vocal range and tessitura. 6 pages.

HALLELUJAH CHORUS, L. van Beethoven. Boosey and Hawkes, Inc., New York. $.25.

This new (1957) Walter Ehret edition of the thrilling Hallelujah Chorus ("Mount of Olives") makes for an appropriate arrangement of the music in 4-part (SATB) anthem form, for general or festival service at Christmastime. Piano or organ accomp. The vocal requirements for soprano section are at times trying; otherwise the tessitura is normal. The accomp. is massive, and a large choir with evenly balanced parts is required for highly effective results. 16 pages.

JOHNNY BRING THE PINE TREE IN (Secular), Harold Abbey. Mercury Music Corp., New York. $.20.

This arrangement of a mountain carol by Harold Aks exudes the Christmas spirit of the hills, to be sung by 4-part (TTBB) men's voices. Text by the composer. Requires consistent top tenor section. Also available for use in male quartet singing. Two verses. 4 pages.

## GENERAL REVIEWS

**Frederick Werlé**

### New Piano Teaching Material

*The Summy Publishing Co.* of Chicago continues to supply the market with a large amount of new and interesting material for the young piano student. It is not possible to review all the individual pieces; however, several volumes of special interest appear each month and the more progressive piano teachers would do well to investigate them. The following three volumes of contemporary music are recommended:

ROSS LEE FINNEY: Inventions, a set of 25 short pieces based on the twelve chromatic notes and organized into what is more commonly known as a tone-row, which is used in its original as well as the inverted and retrograde forms. Although the composer calls them Inventions, he explains in his preface that they are not in any way like the Bach Inventions, but rather each piece contains some kind of musical puzzle that the student can solve by studying the notes to determine the order of the twelve chromatic notes. The "puzzles" for the most part have to do with scales, although some deal with the relation of the notes in the right hand to those of the left. The pieces are all quite short and have individual titles; the work as a whole is highly inventive and extremely interesting for the young student interested in contemporary styles. The Inventions, although primarily intended for the piano student, are well worth careful study by the young composer since they offer some stimulating ideas in the writing of short forms in a contemporary idiom. Price: $1.25.

CONTEMPORARY PIANO LITERATURE: Book 4 in the series of Frances Clark Library for Piano Students. The six books in this series were designed as companion volumes to the six books of Piano Literature of the 17th, 18th and 19th Centuries. Book 4 contains original short keyboard works by Tcherepnin, Gretchaninov, Prokofieff, Ross Lee Finney, Bartok, Kabalevsky, Stravinsky, and Douglas Moore. With such a galaxy of names no further comment seems necessary. The volumes are all carefully edited by Louise Goss with biographical sketches of each composer by Adele deLeeuw. Price: $1.50.

WILLIAM L. GILLOCK: Fanfare and Other Courtly Scenes in Baroque Style. The composer has written a series of delightful short pieces that form several sets of little suites. Each suite contains three or four pieces, with such titles as "Hail the King," "The Queen's Harpsichord," "The Court Jester," etc. Altogether, the collection should have great appeal for both student and teacher. Price: $1.00.

ERIC STEINER: New Tonalities—A piano book for students who enjoy new experiments in music. This is another collection of short pieces which could be equally interesting to the young composer as well as the piano student. Mr. Steiner explains in his foreword the structure of the major and harmonic minor scales in terms of whole and half steps and then proceeds to build new scales based on various number combinations representing the whole or half steps. Each composition is preceded by an explanation of the scale involved, together with its series of numbers. The scale is written out in two octaves so that the student has actual keyboard practice in each new scale. Written assignments are also included. The young student or teacher interested in new ideas and sounds will find this collection of unusual interest. Published by *Mills Music, Inc.* Price: 75 cents.

### Other Instruments

CAPEL BOND: Concerto No. 6 in B-flat for Bassoon, String Orchestra, and Continuo, as edited and arranged by Gerald Finzi. The compositions of this 18th-century English composer and organist (1730-1790) are little known, if at all, but fortunately for bassoonists, *Boosey and Hawkes* have now made this charming work available. The concerto in three short movements lasting only seven minutes was taken from the composer's Six Concertos in Seven Parts published in 1766. Since concertos for bassoon and strings are as difficult to find as the proverbial needle in the haystack, this new publication will undoubtedly be of great interest to all serious students and teachers of the bassoon. The piano reduction and editing of the solo part was made by William Waterhouse. Published by *Boosey and Hawkes.* Price: $1.50.

GEORG PHILIPP TELEMANN: Six Sonatas for Violin, with piano accompaniment with the figured bass realized and edited by Louis Kaufman. This excellent and scholarly edition of the Telemann Sonatas is indeed a significant contribution to the violinist's repertoire. They were originally composed for violin and harpsichord, and Mr. Kaufman has prepared the Sonatas from the violin and figured bass parts of the first edition published in Hamburg in 1715. Since later English and German editions vary greatly from the 1715 edition, this present publication may be considered the only authentic edition now available. The original figured basses are printed below the piano part so that one may compare Mr. Kaufman's realization with the composer's exact harmonic indications. Published by *Theodore Presser Co.* Price: $4.00.

LOUIS KAUFMAN: Warming-up Scales and Arpeggios—A daily five-minute system for violinists. This set of concentrated exercises through all the major and minor scales and arpeggios is divided into twelve days of technical routine. As the author states in the foreword, "These supplemental exercises are not intended to replace the exhaustive and complete scale systems that are now available. Today, when time is at a premium, and scholars as well as amateurs and professional violinists are apt to be bewildered by the wealth of technical material available, these concentrated daily technical routines should prove useful." The author gives various suggestions for the use of scales and arpeggios, as well as for the position of the left hand, vibrato, etc. Both student and teacher will find these exercises in capsule form an excellent foundation for technique. Published by *Theodore Presser Co.* Price: $1.25.

## Obituaries

**Gino J. Castro,** 70, Italian language teacher and former secretary to Giovanni Martinelli; died June 21 in Riverdale, N. Y.

**Rita Kittain Polikoff,** celebrated Russian-born soprano and teacher of singing, heard throughout Europe in recital and in joint concert with such famous vocalists as Feodor Chaliapin and Mattia Battistini; vocal studios in Milan and New York (since 1939), associated with Lydia Chaliapin; died Aug. 2 in New York.

**Frantz J. E. Proschowski,** 89, Danish-born teacher of well-known singers both here and abroad, concert artist, lecturer, and author; died Aug. 7 in New York.


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